

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-Second Year. Price 10 Cents. Subscription, \$5.00. Foreign \$6.00.—Annually.

VOL. XLIII—NO. 18.

NEW YORK, WEDNESDAY, OCTOBER 30, 1901.

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## IN OLD AUTEUIL AND PARIS.

BY JAMES HUNEKER.



**D**OUTBLES there are lovelier views in the world than the one that presents itself of a cool, clear September morning as you leave Lindau and sail towards Romanshorn on Lake Constance—the Bodensee of the Germans—but if there are I never witnessed one. Lake Constance is as green as Erin, so green that the bellies of the birds hovering over its bosom searching for fish are tinged with emerald tints. The distant view of the Vorarlberg and Apenzell Alps is enlivening; but, all said and done, it is the color of the water, its soothing smoothness and the pink mist that garbs the base of the mountains at your back that woo and win you. Zürich is more picturesque, for, lying as it does at the foot of Lake Zürich and on the green river Limmat, it presents a variety of charms. The distant Alps, the broad quays, the villas hidden by lofty, poetic poplars—surely the most distinguished trees that grow—enchant one. I had only three hours and preferred driving about to visiting the Arsenal, where William Tell's bow and Zwingli's battle axe are on view. There is a Romanesque cathedral and St. Peter's Church, where Lavater preached; but the abiding attraction is the lake-front. After driving about it I began to understand where Böcklin found his dream-like villas embowered in melancholy poplars. He was a Swiss and his landscapes are truly Swiss in character. But the implacable clock told me of the train for Geneva, and I was forced to leave Zürich, after a mere handclasp.

In traveling from Germany to Switzerland it is interesting to note the gradual modulation from German to French. In Lindau German prevails. So in Romanshorn; but in Zürich both French and German are spoken. The question of language seems to be a matter of indifference to the natives. When Berne, Freiburg and Lausanne are reached

French dominates. The trainmen become French and so the transition to Geneva is an easy one. Three days in the city on the Lake of Geneva made me think that I was in Italy. The weather was warm, the skies soft and clear, and the river Rhone as blue as the heavens. I did the regulation thing. I went to Fernay, saw Voltaire's house; to the Salève, and wondered if Mt. Blanc really touched the tall stars; to the villas of Byron, Lola Montez and the Empress Josephine; to the Protestant Cathedral, where Calvin preached; to Rousseau's birthplace, No. 40 Grand Rue; to his island, where stands the statue erected to his memory; and finally on the inviting lake up as far as the boat would carry one—Montreux. By Nyon, the birthplace of La Harpe; by Morges, where I saw the beautiful but unoccupied villa of Paderewski; by Evian, by Ouchy, by Vevay, by Clarens, to the doors of the castle of Chillon. This Byronic spot I reached after a short ride on a shaky tramway. It was Sunday afternoon and the world and his wife were abroad, for the castle that once held Byron's mythical prisoner is free on Sundays; hence the rush. I was in company with Dr. Rose, the English consul at Stuttgart, and we literally fought to gain admission, only to flee from the horrors of a guide who talked nasal history. But we saw where Byron scrawled his name on the pillar to which was chained his prisoner, Bonnivard. So what more could we expect?

From Geneva to Paris is a trip that needs no minute record, despite the hateful tunnel and the pretty city of Dijon. As in a dream I found myself arguing with a custom house officer of the Gare de Lyon, wondering if it was 1878 or 1896. But the burr on my French accent soon told me that the victorious years had rolled on—while my vocabulary stood still. Where is the accent of yesterday? Gone with my other dreams, the dream of the idiot who dared all to kiss the hand of Franz Liszt—and to this hour does not know whether the hansom which he madly chased for a half hour on the rue de Rivoli contained the person of the great Hungarian pianist and composer or his double—his "William Wilson" as Poe would have said—warts, white hair and the rest of the make up.

I changed my usual tactics, and instead of stopping at a hotel, like most of my preposterous countrymen—ah! what *bourgeois* nightmares are the English and American hotels in Paris!—I went to Auteuil, dear old, delightful, quaint—I've forgotten the rest of the adjectives!—Auteuil. There, said I to my soul, will I find the peace which passeth all understanding—also would I see Vance Thompson, a name still remembered by the readers of THE MUSICAL COURIER. "Vance," I wrote him from Geneva, "find me a poetic spot near the Goncourts house, where I may sit on my balcony and listen to the frogs parse the more irregular verbs of their sweet mother tongue." He found it. Never shall I forget my first night in old Auteuil. From my balcony—it was a real iron one—I heard and saw the railway trains of the *Ceinture*. They run every five minutes, and make more noise than those of Ninth avenue, Manhattan. No; not noise, but Hades! After I really fell asleep for ten minutes I was awakened by voices in the street below—the voices of "powerful uneducated persons," as Walt Whitman calls them. These voices were in a wrangle. I distinguished pet phrases: "Cochon!" "Cornichon!" "Homard," and again "Cornichon!" Yet it was I who was the "pickle." Then came the climax—a superb stroke of municipal orchestration. A steam roller, a brutal "machin" went to and fro before my very window for five or six hours, crunching with a horrid crunch the stones and gravel prepared for its midnight lunch. That settled it. I dressed and went across the street to the police station on Boulevard Exelmans and talked cigarette French to the amiable officers on duty. Just here I wish I could say a good word for the sorry specimens that comprise the French army. But I cannot. The police, the firemen are stronger, better drilled men. After the formidable display of military strength that I witnessed in Germany, France and the French present a poor front. Yet hint at this here and you are chattered out of court. So patriotic, so blind is the average Frenchman—partially the fault of the lying, Chauvinistic Boulevard journals—that if you mention the magnificent training of the German army, mention the magnificent civilization of Germany—to her belongs the future!—you are sneered at, and Russia's name hurled in your teeth. The Latin decadence is genuine, I fear. Russia will prove a sorry prop for any European nation to lean upon, for Russia is Russia—that is, Asiatic. A coalition between Russia and Germany, incredible as this may sound, is more to be looked for. Power kisses power, is an old diplomatic proverb.

But to Auteuil. I told Thompson the next day that his frogs were railroad frogs, and he retorted by taking me over the district and filling me full of history. Here is some of it. Vance Thompson lives in the Hameau Boileau, a retired little hamlet, heavily shaded and containing half a dozen villas. His own is the original Boileau house bought by the poet for 8,000 livres in 1685. Voltaire called it "un vilain petit cabaret borgne." Here came Chapelle, Mme. Deshoulières, and every Sunday the poet—I can't abide his verse—carried his fruits to Madame Racine. Racine and Molière visited the house continually. Molière in 1667 lived at No. 2 rue d'Auteuil, where he died, 1673.

Racine wrote here his only comedy, "Les Plai-deurs," about the same time. Lafontaine, Despreaux also visited Boileau, about whom some racy stories are related. Rousseau lived at 28 quai de Passy. Rameau, the composer, and Gossec and Piccini—of Gluck fame—all lived in Auteuil. Piccini died in the rue d'Assomption. La Tour, the pastellist, lived at No. 59 rue d'Auteuil, and our own Benjamin Franklin on rue Singer. There is a street named after him, but further down. Piron, Florian, Mme. Helvoetius—Franklin wanted to marry her as well as Turgot—lived here. Jefferson visited her, as did all the poets. Then think of Lamartine, the poet, who died at 109 avenue Henri Martin; of Victor Hugo, on the avenue Victor Hugo; Proudhon, who died 1861 at 10 rue de Passy; Balzac, who lived at No. 7 rue Raymond; Jules Janin, the writer, who lived at 11 rue de la Pompe; Spontini, the composer, at La Muette; Rossini, who founded the Maison Rossini for old musicians; the Institution Sainte-Perine for retired aristocrats, founded by the Empress Eugenie—it needs money to live there; Sandeau and George Sand, who lived at Passy; De Musset lived at Auteuil; Gavarni, prince of caricaturists, who died in the Villa de la Réunion; Halevy, the composer of "La Juive," whose daughter was married to Bizet; Sophie Arnould, the famous actress, friend of Gluck, who lived at No. 12 quai de Billy; and last but not least the De Goncourts, whose house I saw, No. 67 boulevard Montmorenci. If they came—as they did—to this place for absolute quiet they were deceived, as was I. The railroad is in front of their house, though the back of it flanks on the Parc Montmorenci. Here, too, is the Pool of Auteuil, a most poetic spot, with weeping willows nodding over its green waters. Hugo, Turgenev, Flaubert, De Maupassant, the Goncourts all sat on its triste borders and wondered when the dinner bell would summon them. *Hélas!* *Ach Gott!* I saw the Church of Notre Dame d'Auteuil, and I saw the famous racecourse. On the whole, I am not sorry that I visited the place, even though its frogs are of railroad iron and its stillness a poet's dream.

Naturally I went to Père-Lachaise—whose portrait is at Versailles—and to the Montmartre Cemetery. The graves of Chopin at the one place and Heinrich Heine at the other must be visited as one visits the tombs of those dearest to us. Chopin's burying place had a few rusty wreaths on it; it looked rather drear. His predecessor in Sand's affections was, on the contrary, cheerful with decorations. But then Alfred de Musset is a beloved French poet, while the other is only a Polish exile, a pianist—poor Frédéric Chopin. For the first time I felt in sympathy with Paderewski's idea that the bones of the great dead one should be transported to the Church of the Holy Cross, Warsaw, where rests his heart in a precious urn. Do the French appreciate Chopin? Certainly their pianists do not interpret his nobler music. Again I looked for the date of his birth, which certain persons claim is engraved on the ugly Clésinger memorial. There is no such date there. In other words he was born in 1809, and not 1810. Rachel, the actress, lies in the Jewish cemetery as do the family Rothschild. Everyone who goes to Père-Lachaise seeks out the graves of Abelard and Heloise; but of far more interest to me were the tombs of Talma, the trage-

dian; Hérold, the composer; Cherubini, now forgotten save for several of his overtures; Tamberlik, the tenor; Bellini—whose ashes have been removed to Catania, his native place; Gretry, Boieldieu, Le Seuer, Edmond About, Eugène Scribe, Lafontaine, Molière, Blanqui, Michelet, Racine, Gericault, Delveroit, Balzac, Beranger; Reber, professor at the Conservatoire; Georges Bizet, composer of "Carmen" and report hath it a suicide; the Countess d'Agoult, the mother of Liszt's children, Cosima von Bülow-Wagner and Blandina, the wife of the French Minister Ollivier; also of his only recognized son Daniel—who died young—many of his other sons (67 in number) still encumber the earth. Rossini's ashes were once here, but are now in Florence. Joker that he was, he requested that he be not buried in the Jewish cemetery. Ah, these wits! I met so many Hebrews in Germany and France who are not Jews that I have made the following conundrum:

When is a Jew not a Jew?

When he is a Roman Catholic. *Selah!*

At Montmartre the tomb of Heine had been freshly decorated the day before—by a Christian I'll swear—and in the little *panier* which hung on the iron railing I found the following note written with a blue lead pencil on blue paper. It was dated September 29, 1901. "Hier lebt man immer in Wunderschoenen -Monat Mai." It was really touching, so much sentiment in such a practical, forgetful city as Paris—for every time I visit it I find the place much changed. It is noisier, dirtier, more practical, more "hustling"—in effect, more like Chicago than the beautiful city I first knew. For one thing—remember we stopped at the cemetery last!—the infernal automobiles with their vile odor, screaming signals and hideous noises are making the city unbearable to owners of normal nerves. And every exposition, while it leaves a monument behind it—this time the beautiful bridge of Alexander III.—further vulgarizes the inhabitants. The real Paris is not the Paris of junketing Americans, the Paris that clusters about Maxim's, the Moulin Rouge and other absurd places; no, the real Paris is the Louvre, with its glorious marbles and canvases, the palaces, Luxembourg, Versailles; above all, the noble churches. If ever I should turn religious, to Paris would I flee; there alone is God worshipped artistically.

But I must not forget my dear corpses at Montmartre. There the Goncourt brothers sleep together; there lie Beyle—Henri Stendhal—Halévy; Kamienski, the Polish patriot; Horace Vernet, Ary Scheffer, Ernst Renan; Nourvit, the tenor, who made away with himself by jumping out of a window; Heine and his devoted wife Matilde; Samson, actor; Theophile Gautier, prince of prose masters; Henri Mürger, Bohemian; and Troyon, the painter. The Alexandre Dumas, Jr., memorial is very imposing in its marble splendor.

After leaving this cemetery with its many memories—I again saw the grave of Adah Isaacs Menken, the poet, actress, bareback rider, Mazeppa and lover of human nature; on her tomb is engraved "Thou Knowest"—I rode to the summit of Montmartre and admired the noble Byzantine-Romanesque church of the Sacred Heart, whose beginnings I saw in 1878. Here are expiated by prayer

and adoration all the sins of Paris, and the washing of dirty linen must surely be enormous. Such, however, is the belief of the worshipping and faithful few—for infidel France threatens daily the very foundations of religious belief. Seen from the top-most platform of the Eiffel Tower this church dominates all Paris. With its white marble dome it hovers like a dove of peace above the muttering city, blessing it, guarding it. Religion is poetic in Europe.

There is a touch of irony in the news that the French sculptors employed in the work of repairing the Château of Chantilly went on a strike because the contractor employed foreign workmen! Ah! it is a poor rule that does not work in nineteen different ways.

I saw for a few moments Mr. Marc A. Blumenberg, the editor-in-chief of THE MUSICAL COURIER; but as he was far too busy a business man—he had listened when I left him to 96 pianists, 103 singers, 401 managers who wished to visit America because of its natural *boudleifc* beauties, and 32 miscellaneous musicians who could play any instrument at a moment's notice—to go to Cluny with me, I fled his company. But I suspect he suspects that I am not a practical person! Mr. Montague Chester, the London representative of THE MUSICAL COURIER, was also here. To him I owe the important fact that I heard "Louise" without paying 12 francs a seat, a sum that I disbursed, I am sorry to say, for "Lakmé," believing that I was to hear Charpentier's much talked of work.

I noticed in the *Herald* here that Jean de Reszké's horse has won the Jablony prize of 2,000 roubles at the Warsaw Course. His horse was ridden by Cash Sloan, the brother of Tod, and no doubt the great tenor pocketed a big sum, for they bet heavily in Poland—when they do bet.

I just missed Mr. and Mrs. Henry T. Finck, who sailed last week. I saw their names registered at the Hotel Terminus, and hurried there, only to learn that they had left the day previous. I hear that the Fincks visited Grieg, Paderewski and saw a lot of interesting people and places.

Vance Thompson at present is hard at work at Rambouillet with his collaborator, Morand—who translated with Marcel Schwob "Hamlet" and wrote the book of Isidor de Lara's "Messaline"—on a new play for David Belasco and Mrs. Leslie Carter. Wild horses could not drag the theme from Mr. Thompson, but boulevard gossip says the piece is English and historical.

The only Sebastian Schlesinger, composer, wit, man of the world and—shall I say millionaire?—of affairs, was at Munroe's the other day, and I enjoyed making his acquaintance.

Lillian Nordica is hard at work here getting up her programs for her forthcoming season with Loudon Charlton, the breeziest manager I ever met. Madame Nordica has been offered the Brunnhilde for next season's Munich's Wagner season, Au-



gust, 1902—did I tell you this before? Never mind, it's a good thing, pass it along the line.

It was with pleasure I met Robert Strakosch, the manager and son of Maurice Strakosch and Amalia Patti. I told Mr. Strakosch that I once studied the piano with his cousin, Alfredo Barili, now in Atlanta, and he immediately recalled many memories of the Barilis. He told me that his mother, the sister of Adelina, is well, and seemed interested in my recollections of his aunt, Carlotta—a marvelous singer.

A person that signs itself "Little Willie" wrote to the *Paris Herald* from Lucerne, September 25, protesting against the "antique and curio shops" at the new Munich Wagner theatre. I am free to admit that Munich must engage many more new and fresh voices next season—or else perish; but naturally enough "Little Willie" is our dear young friend Siegfried Wagner, who brushes his hair like his papa, sits in the centre box at the Bayreuth theatre, as one who should say: "Oh, what a wonderful son am I!"

A good joke was Siegfried's innocent face when he asked where Nordica was singing in September. He didn't know, did he? Say Munich nowadays at Wahnfried and prepare for cat-fits to follow.

I was quite interested in a "Chanson des Rois Mages," words by Henri Heine—you may recall the name and the poem—music by Pierre Louys, the author of that exquisite prose-poem "Aphrodite." The composition is in no wise remarkable; it merely illustrates the versatility of a wonderful young man.

Versailles on the first Sunday of October and the last Sunday of the fountains was a sight fit for the gods—particularly Jupiter Pluvius. It poured torrents, but that did not dismay the sightseers—in this instance Gallic—for they stood ten files deep about the basin where the Great Fountains sprayed—not to be compared with the single magnificent jet of water in Lake Geneva—umbrellas over heads, rain to the right of them, rain to the left of them, rain above and below them. It was a touching spectacle, and a childlike. But this devotion to water is confined to the visual sense. France, like Germany, neither drinks nor bathes in water often. It is too cold, and also too costly.

I am happy to say that there is no truth in the report that Frédérique Comée is an aspirant to the French throne. While in Paris M. F. B. (which stands, not for beans, but for Boston) Comée was constantly shadowed by the secret public police; indeed, if it had not been for the intervention of Monsieur M. Fleur de Montagne, M. F. B. Comée would have been denied admission to Maxim's—though he had ordered lobster à la Américaine by

telephone. But God is ever good to the Irish and M. Comée was admitted. I dare him to tell the true story of that lobster!

Is there any truth in the story that Sibyl Sanderson intends to face the rigors of a North American winter without—I cannot credit this rumor, which seems to possess the boulevards at present. This dear Paris, so interested in matters of art, of cosmopolitan politics!

I saw Camille Saint-Saëns coursing through the Place Vendôme after a rehearsal of his new opera, "Les Barbares." He looked very young for his sixty odd years, young and spry.

Query: When is a Roman Catholic not a Catholic?

I have seen Charpentier's "Louise." The record of that fact will keep with the addition of plenty of ice.

#### Anna Otten.

MISS ANNA OTTEN played with success at the New England festivals. The criticisms were all favorable, as the following extracts prove:

The playing of the violin by a master hand always appeals to music lovers, and in Miss Otten Portland people found an artist who, although little more than a girl, plays with a skill and mastery which would do credit to one of long years of experience. For her the career which she has chosen holds the promise of a brilliant future. She played Mendelssohn's E minor Concerto with a delicacy of touch, sympathy of expression and a command of technique which were in every way adequate, and in the "Rondo Capriccioso" of Saint-Saëns she enhanced the impression made by her first number.—Portland Daily Press, October 10, 1901.

The matinee program's principal features were the ballet music in "Faust" by the orchestra, which did the seven movements admirably, and the playing of Miss Otten, the violinist, our expectations of whom were in no degree misplaced by her work in the concert. In her E minor Concerto (Mendelssohn) she only prepared the way for what skill she displayed in her second number, the lovely "Rondo Capriccioso" (Saint-Saëns), one of the most charmingly characteristic of his compositions, and done by Miss Otten in a thoroughly artistic fashion.—Portland Daily Advertiser, Portland, Me., October 10, 1901.

Otten played the adorable andante to the Mendelssohn Concerto with exquisite feeling and perfection of tone. Her rendering of the allegro movement was something to wonder at and delight in, and her playing of the Saint-Saëns' "Rondo Capriccioso" a triumph of technique and tone.—Daily Eastern Argus, Portland, Me., October 10, 1901.

She is Miss Anna E. Otten, and the book says she was born on Bertrand's Island, in Lake Hopatcong, N. J. Do the Jersey lakes, I wonder, produce many such violinists?

She played Mendelssohn's Concerto in E minor. \* \* \* And I am glad to have an opportunity of saying that she shows more promise than any violinist of her sex I have ever heard.—The Manchester News, October 14, 1901.

Miss Otten's playing was superb. In appearance she is most attractive, and her audience was as much carried away with her as with her playing. Her music was in every way satisfactory, and was much more than a mere exhibition of dexterity, as so much concert playing is. That she is well up in technique goes without saying, when the compositions which she played are taken into consideration. Both have their difficulties, which Miss Otten conquered easily. Her tone is not particularly powerful, but for quality it leaves nothing to be desired.—Manchester Union, Manchester, Me., October 14, 1901.

GRACE G. GARDNER.—Miss Grace G. Gardner has resumed teaching at her studio, No. 36 West Twenty-fifth street, and among her pupils are a number who have very promising voices. Later in the season Miss Gardner will give a series of lectures and recitals, which are sure to be both instructive and interesting.

EUGENIE BARKER.—Miss Eugenie Barker, late of the Carl Rosa Opera, has been engaged as one of the leading sopranos of Southwell's English Opera for St. Louis, opening on November 18.

#### Lectures to the People.

THE course of free lectures to be given this coming season under the auspices of the School Board of these boroughs includes ten lectures on music by T. W. Surrat, Dr. Henry G. Hanchett, Mrs. H. Speke-Seeley and Miss Kate S. Chittenden. There will also be certain song illustrations by C. J. Bushnell. The whole scheme covers the first season from October 9 to December 11, and English ballads and German folk songs, Hungarian folk songs and dances, Norse folk songs and dances, materials of musical composition, methods of musical compositions, merits of musical compositions, masters of musical compositions, and lastly, the unifying influence of music. The course should prove to be very interesting to people of every kind interested in the divine art.

#### FROM SCHIRMER'S.

G. SCHIRMER, of New York, has published a complete score, with piano accompaniment, of Chadwick's "Judith," recently performed in Worcester. The title page says that, among others in the characters and the dramas, there are Israelites and Native Hebrews. There is quite a distinction between Israelites and Hebrews. Israelites are rich Jews; Jews are poor Israelites; but Hebrews are people who speak the Hebrew tongue. There are very few of them left, even among Jews. The publication is carefully arranged, very distinct typographically, not gorgeous, but is produced in such a manner as to be within the reach of choral singers who can afford to buy individual copies of the work. The proof-reading seems to be perfect. Mr. Hale has told us what he thinks of William Chauncey Langdon's text, and we agree with him after going through it. On page 19 there is a reference to Judith's trust, "For I alone see Judith's trust is slight." This is not very apropos, considering the turn of mercantile affairs.

#### MANRU.

We have received from the same publishers the opera "Manru," by Paderewski, translated and adapted for performance in English by Mr. Krehbiel. The Schirmers have done very remarkable work in this new opera, appearing to have spared no expense, both in the quality of the paper and typography, in the excellence of the plates and in the care of the arrangement of the signs of the orchestral movement, as well as in all of the numerous syllabic subdivisions; every little point has been carefully looked over, so far as we can see, for it is impossible for us to go through it analytically, but it certainly has that appearance. The weak point about the opera seems to be the text. It is generally understood that the translator had a very difficult task to get this into shape in English, but then Mr. Krehbiel is a past master of this art and has devoted a great deal of time to the work, and has succeeded far beyond what could have been ordinarily expected. There are very few men in the United States who could have done this work as Mr. Krehbiel has done it. But to refer to the opera again, we would say that it is full of surprises, and that its dramatic fund is well-nigh inexhaustible. It seems to have dramatic episodes that are full of successful effects, and we withhold from further criticisms, simply relying at present on what our Mr. Floersheim said about it, and placing our dependence upon his usual excellent judgment.

We do not know whether the opera will be produced here, because we can never tell anything about the announcements published by the Metropolitan Opera Company, but Mr. Paderewski is coming over, and as he can conduct the rehearsals himself the opera will be heard here and we may be sure that Mr. Paderewski will not permit it to be heard in a slipshod manner.

H. A. GOODRICH.—Mr. Goodrich is an author, a lecturer and a teacher, and a man who is universally versed in musical lore—a man of authority and influence and of benefit to the musical community. He has recently issued a pamphlet, which can be secured by addressing him at his residence studio in the Carvel, corner 114th street West and St. Nicholas avenue.

RESUMED TEACHING.—Mrs. Clifford Elizabeth Williams, the soprano, has resumed teaching at the Gardner School for Girls, and at her residence studio, 60 West Eighty-third street. Mrs. Williams has been chosen soprano soloist of St. Luke's Episcopal Church, at Montclair, N. J.; over fifty voices were tried before Mrs. Williams was chosen.

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37 AVENUE BRUGMAN, BRUSSELS,  
October 7, 1901.

COME back to the city after a three months' vacation spent very agreeably in the Ardennes in a village far away from the noise and bustle of the world, where the only music was the tinkling of the cow bells, and the quiet only disturbed by the lowing of sheep. In the middle of the village stands the quaintly simple white church, surrounded by a lonely little graveyard, whose graves, with their little wooden crosses and here and there a bunch of faded wood flowers, remind one with pity that in life as in death these poor toilers of the soil remain in poverty. The curé is here in truth the shepherd of his flock, for his power is indisputable, his orders inviolable. Woe to those who transgress and obey not implicitly the voice of this commander. An anathema is hurled upon them from the pulpit, absolution is denied, and the culprit, shamed and repentant, returns to the fold more completely subdued than ever before. The choir is composed of all the prominent people of the village—the butchers, bakers and shoemakers of the community—and a funny combination they make. The harmonium excelled in one note, which when touched would sound indefinitely, thus making charming counterpoint to the various harmonies which followed.

Almost as good a story as the one of the servant girl living in the home of an artist who comes one day to the lady of the house wishing to know whether Monsieur

would not like to buy a fine violin she knows of, which is exceedingly valuable, it having once belonged to Raphael, is one which happened to me in the country. Promenading one day I was accosted by an old peasant, for the fame of the four pianos brought by the party of friends of whom I was a member had quickly spread through the surrounding country, and he asked me if we had not need of another one perhaps. I assured him to the contrary, and still he insisted upon enumerating to me its excellent qualities, good tone, fine wood, excellent preservation. When he saw that all these merits touched not my hardened heart he pulled himself together, deployed his greatest eloquence in trying to persuade, and as the summum bonum, the climax of it all, he said: "That piano is not only valuable for the qualities I have just mentioned; oh no! It has also great age. That piano was left to me by my great grandfather and has been in the family ever since!" I told him I would come and see this Rock of Ages, but I never did. I wonder why?

Albert Zimmer, the well-known young violinist, is very busily engaged arranging his plans for the winter. He re-organized his quartet, which will give six séances during the season, assisted by Arthur Dégrée, Theophile Ysaye and other artists. They will also play at one of the twenty séances of chamber music organized by Rey, in Paris, where the Ysaye, Joachim and Schörg quartets are also to be heard. Besides this Mr. Zimmer is organizing a course for violin students, which promises to be very popular. The prices are moderate, and lessons twice a week with as excellent a teacher as this young artist will doubtless be much sought after.

A week from Monday is the concours for the place of professor of violin at the Ghent Conservatory, where our Brussels violinists will be represented by Edouard Dern, violin soloist at the Ysaye and Populaires concerts, as also at the Opéra, and by Albert Zimmer, both pupils of Ysaye. There are numerous other candidates from Ghent, and there will be close competition between the Walloon and Flemish element. The concerto imposed is the Beethoven, the apogée of violinistic greatness, while the repertory comprises at least from twenty-five to thirty pieces from which the jury has the privilege to choose one or more. Besides this the candidates undergo a severe examination on things pertaining to the history of music, that of their instru-

ment, as well as facts relating to harmony and counterpoint.

The Cercle Artistique has just issued its program for the season, which surpasses in excellence those of previous years. It commences on November 4, by a soirée consecrated to Johann Sebastian Bach by Busoni, Ysaye and orchestra. On November 22, an evening consecrated to Robert Schumann by Clotilde Kleeberg and Marcella Pregi, while further on in the season we will hear Van Rooy, Aus der Ohe, Mottl, with the assistance of Guidé, professor of hautbois at the Conservatoire; the Joachim Quartet, Becker, Dégrée, Demest, Pugno and Marteau. Besides this many dates not yet definitely fixed, but which we hope will contain as many famous names as those which have already been decided upon.

A Belgian society, the Concorde of Verviers, took part in the last international singing contest in Cologne. Its success was remarked, but the jury, at least the president of the jury, Mr. Zöllner, director of the Leipsic Conservatory of Music, thought that according to the distribution of points a German society should carry away the palm. There was a "tirage" among the members of the jury and the juries of Belgium and Holland by means of open letters made their views known, which were very favorable to the singers from Verviers. These resulted in calling forth very sharp controversies. The German juries, by means of the press of their country, have tried to explain themselves and insist upon their own impartiality. But the Belgian and Holland juries have lost no time in replying and energetically maintain that for the votes of the "concours d'honneur" one did not respect the total of the points presented by the ensemble of juries in that division. Mr. Zöllner wished to revise the lists when he saw that it was a Belgian society which was carrying off the prize. The Belgian and Holland juries, Messrs. Edouard BamVeus, Brussels; Mr. Brands-Buys, of Rotterdam; Collinet, of Liege, and Richard Hall, from The Hague, assert anew that there has been an injustice committed and that the members of the German jury followed the injunctions of Mr. Zöllner. The reputation of the singers from Verviers, and the integrity of the jury above cited, lead one to believe in a real injustice.

Mlle. Jane Bathori, a young artist well known both to the Brussels and Parisian public, has just been engaged

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at the Scala of Milan. A pupil of Emile Engel, Mlle. Bathori will create Gretel in "Hänsel and Gretel"; then an important role in "Germania," the new opera of Franchetti's.

Belgian artists abroad. Nothing daunts our brave Noté, the Belgian baritone, who stops trains in motion and runaway carriages. He has done something even more astounding than that. He sang William Tell in the open air in the immense inclosure of the Arènes de Nîmes, where the most powerful bands sound like the music made by a troupe of children, and the 30,000 spectators whom his vibrant organ moved furiously acclaimed this voice of brass which nothing daunts.

A very brilliant rentrée was made by Madame Thiéry on Friday last, when she came back to us in Mireille, one of her best roles from last year. The welcome which this excellent artist received after each act must have proved to her by what vivid sympathies she is here surrounded. Mr. David divided her success, and the concours of these two artists, whose talent accords so well

with the character of Gounod's work, procured for it an execution of the greatest charm. The same evening "Coppelia," the eternally young ballet of Delibes, reappeared on the bill. Great success for the première danseuse, Mlle. Brianza, especially remarkable for her poetically expressive mimics, by the enveloping grace of her arm movements, by the rhythmical suppleness of her dance, all qualities which for the greater pleasure of the eyes complete a silhouette whose lines are particularly harmonious.

LILLIAN.

KATHARINE FISK.—Mrs. Katharine Fisk gave another of her artistic song recitals Wednesday, October 16, at the handsome country residence of Mrs. Henry Eno, at Saugatuck, Conn. The day following Mrs. Fisk appeared in recital at Wells College, under the auspices of the Wells Philharmonic Club, where her carefully arranged program of unusual and beautiful songs was received with cordial appreciation. The group of children's songs again made a most favorable impression, and a Japanese Love Song, new, attractive and full of originality, although by a comparatively little known composer, was so well received that Mrs. Fisk has decided to give it a permanent place in her repertory. Mrs. Fisk's engagements in the South are announced by Manager Charlton to commence at Norfolk, Va., November 4, and be followed by appearances at Richmond, Va., and Baltimore, Md., on the 7th and 8th respectively.

H. WHITNEY TEW.—H. Whitney Tew, the basso, arrived here last week from Europe, and will open his American tournee, which is under the management of Henry Wolfsohn, in Boston, on Wednesday evening, November 6. On the afternoon of the 11th, in Mendelssohn Hall, he will make his New York debut, and on the evening of the 13th he is to give a song recital before the Brooklyn Institute.

ELLISON VAN HOOSE.—Ellison Van Hoose, whose recent success at the Worcester Festival has established him as one of America's leading tenors, has been engaged by the Boston Symphony Orchestra to sing at six of their concerts, in Boston, New York, Philadelphia, Baltimore and Brooklyn, in a series of Wagner concerts, in which Madame Ternina will be the soprano.

## NAPLES.

OCTOBER 4, 1900.

ON board the beautiful steamer Trojan Prince, which other times has taken talented artists over to America, sails to-morrow Signor Randegger, the Italian pianist, who hardly needs an introduction to Americans.

THE MUSICAL COURIER has several times had the opportunity of speaking of G. Aldo Randegger, whose Italian reputation has been increased, if possible, by the echoes of his great success in London.

It appears that Signor Randegger will not undertake a regular concert tour immediately upon his arrival in New York. Whenever that will take place, even if not this season, it is not too much to say that it will interest American music lovers. Signor Randegger's playing has always been particularly marked for its temperamental power, whether in the passionately strong or in the delicate.

Aside from his musical gifts, Signor Randegger's high social standing taken into consideration, there is no doubt that he is bound to make a success in American society, and particularly in that of New York, where he expects to fill private engagements and accept a few pupils, while plans will be perfected to bring him out in a concert tour. His appearance in New York will be greeted as a novel acquisition.

Amy Murray.

MISS AMY MURRAY has been engaged as a soloist for Clan McLeod's concert in Jersey City, November 15. She will be one of the soloists at the celebration of St. Andrew's Day, at Guelph, Ont., on November 29. Then she is to fill a return engagement at Newark, N. J., on November 1. At the forthcoming benefit concert under the auspices of the New York Woman's Philharmonic, Miss Murray is to represent Scotland. The program will be devoted to national songs. Both the Boards of Education of Manhattan and Brooklyn have engaged Miss Murray for a series of her Scottish lecture-recitals.

HENRIETTE WEBER.—Miss Henriette Weber, the pianist, and Oley Speaks, basso, gave a successful concert last week at Huntington, L. I. Miss Weber, by the way, is going on a short Western tour during the month of November.

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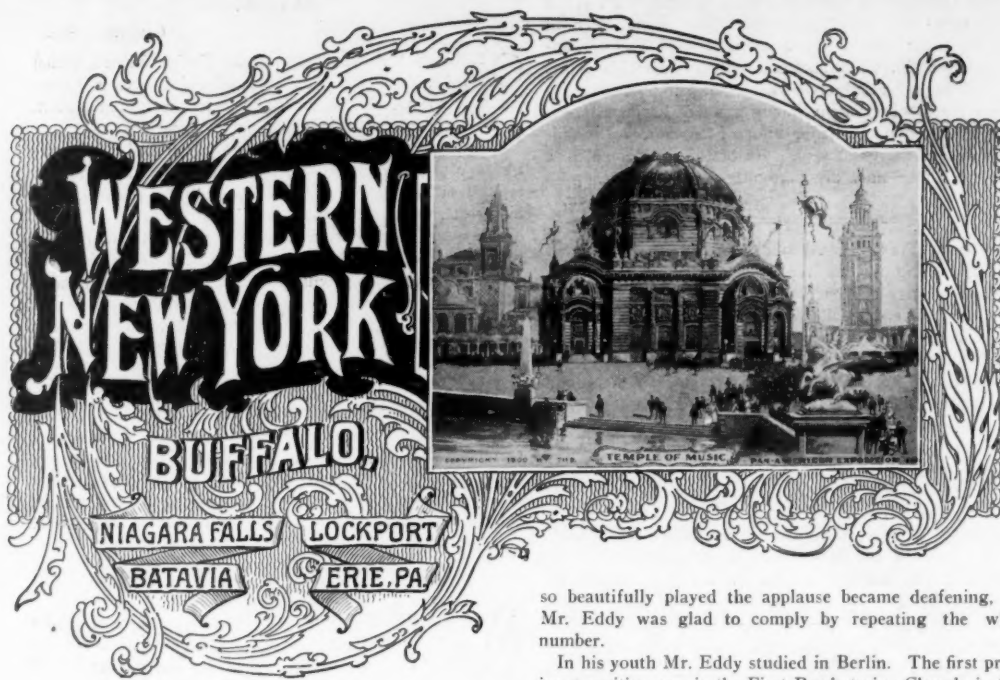
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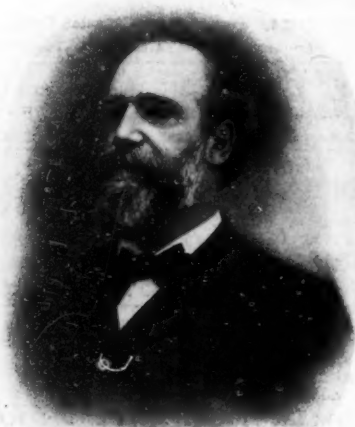
Western New York Office THE MUSICAL COURIER.  
749 N. WOOD AVENUE,  
BUFFALO, N. Y., October 24, 1901.

**T**HE chorus of school children which sang at the Pan-American yesterday morning, under the direction of Mr. Mischka, gave great pleasure to the audience that completely filled the Stadium. The conditions were trying. The little singers were separated into two divisions, being seated on both sides of the entrance, with the Innes Band, which accompanied them, placed over the entrance. Not having rehearsed at all with the band or in such environments, the ensemble in the first song was not perfect. In the three following songs, however, it was all that could be desired. The 3,000 singers made a pretty picture, and, with their fresh, sweet voices, their singing and the waving of their tiny flags, roused the audience to great enthusiasm.

Clarence Eddy, of New York, gave three organ concerts at the Temple of Music October 13, 14 and 15.

Mr. Eddy is a thoroughly dignified musician, using only legitimate music. He is an executant whose performances are always significant, always have a clear concept behind them, though the player's ideal may be as hard to give life to as the Venus which Michael Angelo saw in fancy hidden within the marble. The principal features of his playing are a soft, pleasant touch, a smooth, glittering technic and a subtle and thoroughly intelligent use of the pedal, whereby both harmony and melody stand out tunelessly, yet with admirable clearness.

The first number of the first concert was the Concert Overture in C minor, by Alfred Hollins, dedicated to Clarence Eddy. "La Cygne," Saint-Saëns, arranged by Alex. Guilmant, was a beautiful number, and by a com-



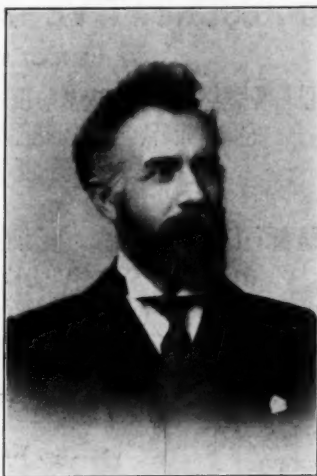
CLARENCE EDDY.

bination of stops Mr. Eddy produced the sound of a voice in a remarkable manner. Sonata in C minor, op. 10, by Ralph L. Baldwin, and dedicated to Clarence Eddy, was also an exquisite composition. In the (1) Allegro Pathétique, (2) Adagio, (3) Recitative, Allegro Assai, passionate and glowing, every emotion from sorrow to ecstasy was excellently portrayed. "Pilgrims' Chorus" ("Tannhäuser"), Richard Wagner, arranged by Clarence Eddy, was

so beautifully played the applause became deafening, and Mr. Eddy was glad to comply by repeating the whole number.

In his youth Mr. Eddy studied in Berlin. The first prominent position was in the First Presbyterian Church in Chicago, where he was organist and choirmaster for seventeen years. In 1876 he became general director of the Hershey School of Musical Art, of Chicago, and gave there his famous series of 100 organ recitals without any repetitions. Mr. Eddy played at Vienna Exposition in 1889; Centennial Exposition, Philadelphia, 1876; Paris Exposition, 1889; World's Fair at Chicago, 1893; National Export Exposition at Philadelphia, 1899. He has also composed and compiled several volumes of standard organ music. Mr. Eddy devotes all of his time to giving organ concerts in America and Europe.

October 16, W. E. Fairclough, of Toronto, gave a concert at the Temple of Music. Mr. Fairclough's program con-



W. E. FAIRCLOUGH.

tained the works of Alfred Hollins, d'Every, Alex. Guilmant, W. F. Best, Bassi, Wolstenholm, Lemare and the Overture to "Euryanthe," by C. M. Weber, and the Caprice in B flat, by Alex. Guilmant, were played so beautifully as to call forth salvos of applause.

Mr. Fairclough is a gifted musician who cherishes a high ideal of artistic endeavor, whom technic serves as a means to an end, and who with soulfulness and intelligence buries himself in his task.

Mr. Fairclough was educated at the Royal College of Music, London, England, where he studied the organ with

Sir Walter Parratt, piano with Alfred J. Caldicott, and theory with Sir Frederic Bridge. He is organist and choirmaster of All Saints' Church, Toronto, and examiner in practical music, University of Toronto. He is a Fellow of the Royal College of Organists, London, England.

Mr. Fairclough was assisted by his pupil, Master John Challes, boy soprano, of Toronto, who sang "The Palms," Faure; "When the Heart Is Young," Buck, and as an encore, "Fear Ye Not, Oh Israel." The boy, scarcely fourteen years of age, was a surprise to the audience. His voice is clear as a bell, always true, and he sings with a fervor and spirit truly astonishing in one so young. The audience cheered again and again, and John Challes was soon surrounded by an admiring crowd. He is booked for several concert engagements and is open to more, which he is sure to obtain.

September 1, at an organ recital given by Herve Wilkins, a singer of unusual promise appeared and gave several selections. He is the young tenor, G. Chrystal Brown, of Toronto, who is very popular in Canada, and was enthusiastically received at the Pan-American Temple of Music. He has a magnificent tenor voice of excellent



N. J. COREY.

range and quality, and sings in an artistic manner. The first number was "Face to Face," Johnston, and "Come Into the Garden, Maud." After both songs he received enthusiastic recalls and sang "Crossing the Bar," Behrens, and "Love, the Pedlar." T. Alexander Davies, of Toronto, accompanied his songs, and his accompaniments were of the kind that carry the voice right along. There are not many who have the right idea what is required when they accompany either voice or instrument, but Mr. Davies is superior in that line, being both an excellent pianist and organist.

Mr. Davies is a very popular man, and is the organist and choir director of St. James' Square Presbyterian Church, Toronto, Canada.

Miss Victoria Carter and Ulysses Thomas, the organists who were to play October 19 and 20, failed to appear. As usual our ever reliable, efficient, official organist, Wm. Gomph, filled their places. Among his selections, mostly by modern composers, he played the "Feuermarsch," Chopin, with a breadth, dignity and style that were gratifying. Miss Charlotte Tilden, contralto, and H. G. Stewart, tenor, of Buffalo, assisted. Both singers are doing good work in their respective churches.

N. J. Corey, of Detroit, gave three fine organ concerts October 20, 21 and 22. The program of one of his concerts consisted of selections from Bach, Rheinberger, Lemmens, Wagner, Kroeger, Whiting, Salome and Guilmant. In the "Pilgrims' Chorus" from "Tannhäuser" and in the March he drew out all the music there is in that big organ. "The

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Scene Orientale," by Kroeger, is a quaint, truly foreign composition, but the Allegro from Sonata in A minor, Whiting, was a tuneful, lovely selection. It gave Mr. Corey a chance to show off his pedal technic, which was done with lightning speed. The audience was enchanted and a shower of applause was his reward.

Mr. Corey's services as a concert organist as well as a musical lecturer are frequently called upon and his claims to artistic excellence recognized. His playing is manly, dignified and thoroughly musical, combining vigor and delicacy effectively. His playing is distinct and his tone firm and sympathetic. He commands also fluent, brilliant technic.

Mr. Corey was born January 31, 1861, in Hillsdale, Mich., and resides in Detroit, Mich. His musical education was obtained in Boston, under J. C. D. Parker, B. J. Lang, S. B. Whitney, G. W. Chadwick and W. F. Apthorp. He is the organist of the Fort Street Presbyterian Church, Detroit; director of the St. Cecilia Society; teacher of organ, theory and musical history in the Michigan Conservatory of Music, and was formerly organist of Dr. McKenzie's church, Cambridge, Mass. He is a Ph. D. of Hillsdale College and a member of the Guild of American Organists.

Mr. Corey gives his famous lecture, "The Great Man in Art," before the Cornell University, October 28, with musical illustrations: Vorspiel to "Parsifal," Valhalla music from the "Rheingold," Liebestod from "Tristan and Isolde," "Magic Fire Scene" from the "Walküre."



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byterian, and Lexington Avenue churches, New York. Her more important compositions are a Magnificat and Nunc Dimittis in C; an anthem, "O Lord, Rebuke Me Not," a number of songs and thirty-two original hymn tunes. She is a popular and busy teacher in New York city, her amiable qualities making friends for her everywhere.

At one of the concerts given by the Innes Band, our promising soprano of Buffalo, Miss Edith Ely, sang "Dich theure Halle" very beautifully. After repeated recalls she sang as an encore "Ave Maria," from "Cavalleria Rusticana."

Clarence Good, a six year old boy, of Lancaster, N. Y., caused quite a ripple of surprise by singing very prettily "Lead, Kindly Light" and "Holy City."

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Op. 68.—Rider's Song, published by Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 69.—The Sailor Boy and His Mother.

Op. 70.—Souvenir d'Automne. For piano, published by

Josef Weinberger, Vienna and Leipsic, and J. H. Schroeder, New York.

Op. 71.—Three Lieder, published by Steyl & Thomas, Frankfurt-on-Main.

Das Veilchen.  
Der Goldene Stern.  
Lasst mich ruben.

Op. 72.—Three Melodies, published by Josef Weinberger, Vienna and Leipsic.

Adieu.  
Marie.  
Elle and Moi.

Op. 73.—Der letzte Gruss, published by Josef Weinberger, Vienna.

Op. 74.—Eight Melodies, published by A. Quinzard & Cie., Un grand Sommeil.

Le Rideau de ma Voisine.  
Rondel.  
D'une Prison.  
La Mort d'un Enfant.  
Les Presents.  
Ces doux Yeux.

Op. 75.—Five Melodies, published by A. Quinzard & Cie., Paris.

Aubade.  
Ariel.  
Page d'Album.  
Chanson (O ma Charmante).  
A la Bien Aimée.

Schlesinger Album of Songs. Littolff Edition, published by Enoch & Sons.

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NATIONAL CONSERVATORY CONCERTS.—The first in the series of students' monthly concerts at the National Conservatory of Music was given last (Tuesday) night. The program will be reviewed next week.

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# MUSICAL CLUBS.

The Chicksaw Club, of Memphis, Tenn., gave a musical on the 10th.

Miss Florence Hayes sang at W. C. Carl's recital at the Pan-American recently.

A series of concerts will be given by the Norfolk, Va., Conservatory Symphony Society Orchestra.

The Orchestral Club, for the practice of orchestra music exclusively, has begun rehearsals at Cleveland, Ohio.

The St. Cecilia Society, of Grand Rapids, Mich., will have a new building ready for occupancy in a few weeks.

Director Hugo Kalsow, of the Detroit (Mich.) Symphony Orchestra, announces four concerts during the season.

The officers of the Cleveland, Ohio, Vocal Society are much pleased and satisfied with the prospects for the coming season.

The Mozart Club gave the first of its series of concerts on the 20th, at Mozart Hall, St. Paul, Minn., with William Maenner directing.

At the first meeting of the Women's Musical Club, Columbus, Ohio, there was only a fair attendance of members, both active and associate.

The first musical event of importance in Minneapolis will be the concert given by Mme. Camilla Urso for the Ladies' Thursday Musicales.

The Ladies' Musical Club, of Bedford, Ohio, held its first program meeting of the sixth series at the home of Mrs. Robert Cowan October 4.

Mrs. Merrick, of New York, and Mrs. Friedenburg, of Baltimore, gave a recital at Salamanca, N. Y., under the auspices of the Euterpean Club.

Some of the soloists who will appear in the Women's Club concert course at Peoria, Ill., are the Spiering Quartet, Josef Hofmann and Fritz Kreisler.

The Schubert Club, of St. Paul, Minn., has issued its prospectus for the season. The programs will be devoted to the music of the nineteenth century.

The coming season of the Philharmonic Society, Nashville, Tenn., promises to surpass in every respect anything heretofore undertaken by that organization.

The Orpheus Singing Society, Omaha, Neb., under the direction of Prof. Charles Peterson, will give its usual series of concerts and recitals during the coming season.

A concert at Music Hall, Baltimore, Md., on the 7th, marked the second day of the golden jubilee celebration of the Arion Singing Society. Selma Kronold was the feature of the evening.

The Beethoven Club, of Sioux City, Ia., will issue the prospectus for the year about the middle of this week. The opening concert will be in charge of Mrs. A. Davidson and S. Scherzel.

The Chamber Music Club of the United Conservatories, consisting of the Messrs. Bruening, Jaffe, Humdhammer, Fink and Beyer, will give their first concert at Mozart Hall, Milwaukee, Wis., October 28.

At the meeting of the Women's Club, Peoria, Ill., on the 14th the chief number on the program was the paper read by Mrs. Samuel Woolner, Jr., on "The Inspiration Which the Jew Has Lent the World's Music."

Announcements for the eighth season of the Chromatic Club musicales at Troy, N. Y., are: November 14, Miss

Leonora Jackson, Harry J. Fellows, William Bauer; December 19, song recital, Gregory Hast, tenor; Mme. Katharine Fisk, contralto; February 6, Eduard Zeldenrust; April 3, song recital, Mme. Lillian Nordica.

The Apollo Club at Chicago will this season celebrate the thirtieth year of its existence by reviving in elaborate manner "The Messiah," Saint-Saëns' "Samson and Delilah," and Berlioz's "Damnation of Faust."

The first meeting of the season of the Study Music Class was held recently at Oshkosh, Wis., with the president, Mrs. Sylvanus Palmer, on Court street. The subject of "The Rise of Instrumental Music from 1550 to 1800" was taken up.

The promoters of the Milwaukee (Wis.) Symphony Orchestra have taken the initial steps toward setting the project on a business basis. E. P. Vilas was elected president and William Boeppeler, director of the Wisconsin Conservatory of Music, director for one year. The first concert is to be given in the Pabst Theatre December 2. The personnel of the orchestra comprises the best musical talent that has ever been gathered together in that city. Three or four concerts, at very popular prices, will be given during the winter. The executive committee of the association consists of J. H. Frank and William H. Upmeyer. The orchestra will include forty-eight in all. Among them are Theodore Kelbe, who will be concertmaster; William Jasse, Herman Zeitz, R. Rowland and M. Wingerter, first violinists; George Bach and Ernest W. Beyer, cellists; Albin F. Keill, oboe; Imri Boos, second oboe; Henry Tetzner and Frederick Holtz, clarinets; C. Neudeck, French horn; Carl Heiber, contra bass; Carl Woempner, flute, and Janowski, bassoon.

The Ladies' Matinee Musicale, of Lebanon, Ind., began its year's work on September 11, when President's Day was observed. Three programs have been rendered so far this year. The officers of the musicale are: President, Mrs. Ben F. McKey; first vice-president, Mrs. B. F. Wren; second vice-president, Mrs. S. R. Artman; recording secretary, Mrs. E. T. Collings; treasurer, Mrs. Henry Moore; corresponding secretary, Mrs. J. W. Shumate. The active members are: Mrs. S. R. Artman, Mrs. I. S. Adney, Mrs. C. B. Adair, Mrs. Phil Adler, Mrs. T. E. Booher, Mrs. J. R. Ball, Miss Josie Ball, Mrs. John H. Busby, Mrs. S. C. Clay, Mrs. E. T. Collings, Mrs. Millard Campbell, Mrs. C. H. Daugherty, Mrs. Frank Daily, Mrs. Charles De Vol, Mrs. Ben Grove, Mrs. Will Grove, Mrs. B. S. Higgins, Miss Mollie Howard, Mrs. L. B. Jones, Mrs. Mark Jones, Miss Mabelle Kleiser, Miss Lyda Hettel, Mrs. A. W. Lowman, Mrs. Charles Mitchell, Mrs. Wallace Morris, Mrs. H. P. Matthews, Mrs. R. W. Matthews, Mrs. Ben F. McKey, Mrs. Claude McKey, Mrs. Bert Miller, Mrs. Henry L. Moore, Mrs. Harry Norwood, Mrs. George W. Perrin, Mrs. Elbert Perkins, Mrs. I. A. Richey, Miss Della Rhinehart, Miss Eva Rice, Mrs. Frost Snow, Mrs. Charles Shepard, Mrs. J. W. Shumate, Mrs. George L. Spahr, Mrs. C. O. Scott, Mrs. Paul Tauer, Mrs. B. F. Wren, Mrs. W. H. Williams, Mrs. R. C. Witt, Miss Agnes Walker, Mrs. S. W. Waldron, Mrs. C. M. Zion and Miss Mollie Kleiser. The associate members are Mrs. Margaret Coombs, Mrs. Lida Titus, Mrs. C. F. S. Neal.

Fritz Kreisler to Arrive in December.—Fritz Kreisler will arrive in this country during the middle of December, in place of January, as previously announced by his manager, Henry Wolfsohn. Kreisler's first appearance will be at the Peabody Institute in Baltimore on December 20. Kreisler has been engaged for seven concerts by the Boston Symphony Orchestra, and also with the Thomas Orchestra in Chicago, the Pittsburgh, Cincinnati, St. Louis, New York Philharmonic and Philadelphia orchestral societies. Kreisler's first appearance this season in New York, will be an orchestral concert in Carnegie Hall shortly after the Christmas holidays.

## FABIAN PIANO RECITAL.

THE season of piano recitals at Mendelssohn Hall was opened last Thursday evening by S. M. Fabian, an artist who recently removed from Baltimore to New York, and who is now teacher of interpretation at the Clavier Piano School. While in a sense a new comer before the general public, Mr. Fabian is well known in musical circles here. Last summer he gave three recitals in connection with the summer term of the Clavier Piano School. It was after those occasions that reports of his performances were recorded in THE MUSICAL COURIER, and the same opinions of his playing then can but be repeated now. To be accepted as skillful and accomplished, as he truly is, by the mass of unthinking people who flock to concerts, Mr. Fabian should have contrived to make his entrée in New York by the way of a European steamer. He should also have taken the vowels out of his name and inserted consonants, and then advertised himself as a pupil of some foreign celebrity.

However, Mr. Fabian, good American and gifted Baltimorean, will have no difficulty to convince the educated, thinking musicians that he is a player of uncommon talents. He introduced himself at the Mendelssohn Hall recital by the Bach Prelude and Fugue in A minor, and he followed it with the Thirty-two Variations by Beethoven. He played both of these compositions with unflinching skill, and in the interpretation, particularly of the Beethoven Variations, he revealed the scholarly art that belongs to Beethoven at all times. Of course, Mr. Fabian played a list of Chopin numbers, two Etudes, a Nocturne, the "Ecosseis" in D major, the Waltz No. 1 in op. 70, the B minor Scherzo and the Polonaise in A flat. The "Ecosseis," which is seldom played in public, and best described as a little Scotch rhapsody, proved a winsome piece, and it was redemanded by the audience. The waltz, too, is one of the unfamiliar ones, and in this Mr. Fabian infused the true Polish coloring and also gave an illustration of his fine sense of rhythm. The other works played by the pianist were a Waltz Caprice, by Raff; the Grieg Berceuse and Dance Caprice; a Rondo, by John Field; "Gnomesreigen," by Liszt, and Liszt's transcription of Schubert's "Erl König." Mr. Fabian was cordially recalled at the close of his recital, and as an extra number played a dainty rondo by Bovy.

## Rose Cecilia Shay.

ROSE CECILIA SHAY is the name of the newest and youngest operatic star. Miss Shay is said to possess a voice of rare sympathetic quality. Moreover, it is clear, fresh, brilliant and capable of marvelous execution. One can imagine its capabilities when she has in her repertory such operas as "Faust," "Carmen," "Martha," "Il Trovatore," "Cavalleria Rusticana" and "I Pagliacci." Miss Shay is but twenty-three years old. She is a native of Ohio and a handsome woman.

The Rose Cecilia Shay Grand English Opera Company, of which Col. William A. Thompson is the director, is in daily rehearsal, and will be the largest, strongest and most complete organization in the United States, artists, chorus and orchestra forming an ensemble of unrivaled magnitude and merit.

Colonel Thompson will begin Miss Shay's season in the South, Baltimore, Richmond, Norfolk and Cincinnati being engaged for the opening weeks.

The management has also an option of a theatre in New York in the spring, when English opera will be presented.

ENGAGED BY THE ORATORIO SOCIETY.—Evan Williams and Miss Isabel Bouton have been engaged by the Oratorio Society for the forthcoming performance of "Elijah," which is to be given in Carnegie Hall in the middle of November.

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## MUSIC IN BROOKLYN.

IF a poor beginning does make a brilliant ending, then the music department of the Brooklyn Institute will come out of the present musical season with flying colors. Certainly the opening of the concert season ended in disappointment and financial loss. Hungry and thirsty for music after the long, hot summer, Brooklynites bought out the entire Academy of Music for the recital by Madame Schumann-Heink, under Institute auspices. On the day of the recital, October 17, a telegram was received in the afternoon from the wilds of Vermont saying that the contralto was ill, and therefore could not keep her engagement. On receipt of this news there was a rush to the Institute printer that was worthy of Chicago, but not of conservative Brooklyn. However, flaring posters were ready by twilight, and these were pasted on the doors and panels of the Academy, notifying the people of the singer's illness. About 8 o'clock in the evening the street in front of the ancient amusement hall recalled an overflow meeting in the political campaign. Since the hour of receiving the telegram from Vermont the Institute managers have heard nothing from the famous contralto. But this is not her fault, for at the present time she is traveling in the South with the Grau Opera Company. The Institute by this time has refunded the money for the tickets. As for the Institute losses, amounting to several hundred dollars, nothing remains to be done but to enter them upon the debit side of the ledger. Some day THE MUSICAL COURIER'S ideas of a business arrangement just to both parties in the transaction will be understood and adopted by those who manage concerts. It does not seem altogether fair for an educational institution like the Brooklyn Institute to lose several hundred dollars merely because a singer fails to keep her engagement.

The second concert of the season by the Brooklyn Institute was given at Association Hall last Wednesday evening. It was advertised as the first in a series of "song and violin recitals," the singers being Mrs. Marie Zimmerman, soprano; Gertrude May Stein, contralto; Mackenzie Gordon, tenor, and Julian Walker, baritone. Franz Wilczek was the violinist; Isidore Luckstone the pianist. The principal numbers on the program must have been caviar to most of the people in the audience. If the Grau singers at the Metropolitan Opera House murder Beethoven's "Fidelio," what can be expected of singers of the Gordon-Walker type? Of the women, Mrs. Zimmerman was the best. Her voice is fresh, limpid, sweet and always true to pitch, but even with her assistance the quartet from Beethoven's immortal opera went sadly. Schumann's "Spanisches Liederspiel," a song cycle, which the German romanticist wrote first for one voice, and later he made an arrangement for four voices—soprano, alto, tenor and bass. In the concerted form, however, the soprano has most of the singing to do. She leads in the two quartets, and in the three duets with the alto. Mrs. Zimmerman again proved her excellence as a vocal artist, and clear enunciation of the German text was another point in her favor. Each one of the four singers appeared in solos. Mrs. Zimmerman sang four lyrics of the Elizabethan era, by Battison Haynes—"Now Is My Chloris," "Adieu, Sweet Amaryllis," "Though My Carriage Be But Careless" and "Heigh Ho!" As a means of providing variety to a program such songs may be well enough, but the educated musician would probably walk a square out of his way to escape hearing them.

Mr. Walker sang songs by White, Dix and Cowen, and he sang them as if he were addicted to the tutti-frutti habit,

and adhered to it while singing. Nobody could understand a word, although the words of the songs were English. Before Mr. Gordon made his bow as a soloist, Henry Allan Price, of the song recital committee, appeared on the stage and stated that Mr. Gordon was singing under difficulties and against the advice of his physician. Therefore the audience was asked to excuse him from singing his solos; he would, however, oblige with that elaborate novelty, "Loch Lomond," which was down on the program as "a request." It was through the singing of "Loch Lomond" that Mr. Gordon originally ingratiated himself with the Institute audiences, and the audiences ask for him annually on that account, as children cry for the things they like. With New York, not to forget the Borough of Brooklyn, overrunning with musicians who can play the violin, it seems incredible that a player like Wilczek should receive an engagement. To pass his performance over in silence is an act of charity. Mr. Luckstone did effective work at the piano.

The next recital in the series will be given Wednesday evening, November 13, by Whitney Tew, an American baritone, who has established a fine reputation in England. Miss Anna Otten, violinist, will be the other artist at this recital.

The opening sale of tickets for the concerts by the Boston Symphony Orchestra was held at Chandler's on Liszt's birthday, October 22. Boxes were purchased by Henry K. Sheldon, president of the Brooklyn Philharmonic; Lowell M. Palmer, Mrs. George Hunt Prentiss, John B. Lord, Miss Mary Benson and Mrs. Frank M. Lupton. The dates of the concerts were announced last week.

The Kaltenborn Quartet has been engaged to give a series of Sunday afternoon concerts at the Brooklyn Crescent Athletic Club.

November 3 the Brooklyn Arion will repeat the performance of "Die Fledermaus" at the Amphion Theatre on Bedford avenue.

The United Singers of Brooklyn are interesting themselves in the concert to be given on the evening of November 18, at the Academy of Music, for the benefit of the German Hospital of Brooklyn. Miss Fannie Levy, who studied in Berlin with Carreño, will be the piano soloist.

Arthur Hochman, the young Russian-American pianist, who made a successful debut in Pittsburg on October 19, will play at the orchestral concert which the Brooklyn Saengerbund will give at the Academy of Music, December 9, under Brooklyn Institute auspices. Mrs. Louise Scherhey, contralto, will be the vocal soloist. A number of novelties will be presented. Mr. Koennenich, the conductor of the Brooklyn Saengerbund, is rehearsing the new choral works. Hochman expects to play the Scharwenka Concerto.

P. S.—Since the above was written, the Brooklyn Institute has announced that Madame Schumann-Heink will give the song recital, postponed on account of illness, on Friday evening, December 27. Tickets originally purchased for October 17 will be good for December 27.

TSCHAIKOWSKY.—Tchaikowsky's biography is now being written by his brother, Modest Tchaikowsky. This important work will be published in four languages.

### SAINT-SAENS' NEW OPERA.

First Performance in Paris of "Les Barbares."

PARIS, October 24, 1901.

A FASHIONABLE audience at the Opéra attended the first performance last night of Saint-Saëns' new opera, "Les Barbares," with words by Victorien Sardou and Pierre Gheusi. The music is strongly Wagnerian in style, but on the whole it was not received with enthusiasm. The libretto deals with the invasion of Italy by the barbarians, interweaving the love of Marcomin, a barbarian chief, for Floria, a vestal virgin, who sacrifices her vows and accepts his hand and heart. Marcomin saves a town from pillage and massacre, the opera closing with a superb march of the departing barbarians and antique dances expressive of the joy of the citizens at being relieved of their presence.

President Loubet and Madame Loubet were in the audience. The Parisian critics all admitted that the opera was handsomely staged and finely interpreted by MM. Vaguet and Delmas and Mmes. Hatto and Heglon in the principal roles.

### Marian Van Duyn.

MARIAN VAN DUYN opened her season's work this year with three concerts in the Canadian Maritime Provinces, October 7, 8 and 9. Mrs. Van Duyn met with great success at each appearance, and won some very favorable criticisms, a few of which are reproduced herewith. Mrs. Van Duyn is under the management this season of Remington Squire:

The solos of Mrs. Van Duyn were rewarded with enthusiastic and well deserved encores. She has a rich, creamy, flexible contralto voice, of which she has perfect control, and her admirably chosen selections were pleasing in the highest degree.—Daily Sun, St. John, N. B., Canada, October 9, 1901.

The alto, Madame Van Duyn, has a voice of large compass and quite melodious and powerful. She made a good impression, and double and triple recalls attended her separate numbers.—The Gazette, St. John, N. B., October 9, 1901.

Marian Van Duyn, the contralto, is an artist of high standing, and her numbers were much enjoyed. She has a fine contralto voice, exquisitely trained, and she sang with artistic taste and fine phrasing. Her first number, the aria from Gounod's "Queen of Sheba," was beautifully sung. Her last number, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," was, indeed, a gem.—St. John Globe, October 8, 1901.

Mme. Marian Van Duyn became a favorite before she had finished her first song. Her full, clear and splendidly cultivated contralto voice did justice to her selections, and she was heartily encored.—St. John Star, October 8, 1901.

Madame Van Duyn sang three numbers. Her voice is a contralto of smooth, pleasing quality and good range, and she sings with excellent expression. Her reception was very cordial, and though she did not respond to any encores she was many times recalled.—Daily Telegraph, St. John, N. B., October 8, 1901.

KATHARINE NOACK-FIQUE.—Mrs. Katharine Noack-Fiqué, a professional pupil of Mme. Evans Von Klenner, has been engaged for several important concerts this autumn. On October 24 she sang at the dedication of a new organ at a Lutheran church in Brooklyn. November 3 she will be the soloist of the Harmonie Club, of New York. November 20, at the concert by the Quartet Club, of Brooklyn, at the Park Theatre. Mrs. Fiqué also sang in the recent performance of the operetta, "Der Falsche Mufti," at Terrace Garden, and she will sing on November 20, under the auspices of the Teutonia Singing Society, of Jersey City.

JEAN GERARDY.—Jean Gérardy, the cellist, was the soloist at the opening of the Boston Symphony season in Boston last week. Next week he plays with this organization in Cambridge, after which he will travel with them to New York, Philadelphia, Brooklyn and Providence. Gérardy will play next Thursday evening in Lenox, Mass.

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2046 LEAVENWORTH STREET,  
SAN FRANCISCO, October 21, 1901

**T**HIS week has been marked with several special musical happenings. Monday last being Verdi's birthday, the event was celebrated at the Tivoli Opera House in accordance with a time-honored custom, the program embracing acts from "Aida," "Rigoletto," "Il Trovatore" and "Otello," with overtures from "Nabucco" and "Forza del Destino" and solos from "I Lombardi," by Giuseppe Agostini, who received five curtain calls in appreciation, and Agusto Dado, who, I think, never sang better than on this occasion, and was vociferously encored. Barbareschi's Leonora was a lovely piece of work and well suited to her strong personality. Salassa's Iago needs no comment, it is so well known as his masterpiece. The whole program was under the direction of Paul Steindorff. Apropos of Steindorff, it is said that the old Symphony Club has become animated with the desire to do something at last, and having elected Paul Steindorff to the position of director, means to give some symphony concerts this winter. The dates and plans have not yet been made public. In any case we should not have gone begging, as we have other leaders perfectly competent to direct symphony and who were only waiting for the close of the grand opera season under Grau to go ahead with their plans. Of these Fred Zech may yet be heard from, as he will now hold back only to see how the Steindorff plans materialize. Mr. Zech is thoroughly conversant with his subject, and is confident of success should he undertake it. August Rodemann is another man who wields a magic baton, and is a thorough artist-musician. He knows symphony thoroughly, and the orchestra has been his playground from a lad, and every instrument is an intimate friend. So, we will see how this new symphony movement comes out. Much hangs upon the first performance—for the Symphony Club—after that "the deluge," or another attempt by the other people. The subject is fraught with much of interest for those who are awaiting the outcome. The Zech String Quartet are to give us a series of concerts this winter, to take place on Friday afternoons, November 8, December 13, January 10 and February 14, at Century Club Hall. One of their finest numbers will be a Brahms Quintet for clarinet and strings, which will be taken by Mr. Wrba and the strings. In the second concert the quartet will be assisted in the Schumann Quintet by Miss Belle Claire Chamberlain, the pianist. The members of the quartet are W. F. Zech, first violin; E. B. Lada, second violin; C. W. Fuhrer, viola, and A. M. Lada, cello.

The Moroney farewell concert took place on Saturday evening last with the most fashionable audience of the season. Miss Moroney is fortunate in having for her

patronesses some of our very swellest set, so the audience from a quality standpoint was assured and the costumes were very chic and up to date, though there was room and to spare for at least 250 more in the audience. It was a very good concert, however, as concerts go. Miss Moroney is not a surprising pianist, but plays Chaminade, Godard and light Schumann numbers very prettily. Donald Graham's phrasing is so delightful that it will be a treat to hear him sing as long as he can take a tone. Camille D'Arville Crellin, though now a society dame, is still a trifle stagey, and her enunciation leaves much to be desired, but she has a big voice and is always a prime favorite. Mr. Langstroth did some very acceptable work in his cello numbers and it must be noted that if Miss Moroney has room for improvement in her solo work, her accompanying is delightful, and she took the whole burden of the program upon herself in this respect with very satisfying results.

The first of the Pasmore Popular Concerts is to take place to-morrow evening in Maple Hall of the Palace Hotel. One of the strongest attractions in these concerts will be the appearance of the Pasmore Trio, Mary Susan and Dorothy, who will play from memory complete trios for violin, cello and piano from Haydn, Beethoven, Mozart, Schumann, besides several novelties from Schubert, Brahms, Wagner, &c., arranged by Mr. Pasmore for the trio. Mrs. Florence Wyman Gardner, Mrs. Edith Scott Basford, A. E. Nowlan and Mr. Pasmore will sing solos, part songs, madrigals, &c., by classic and modern composers. Liza Lehmann's setting of the popular "Rubaiyat," known as "In a Persian Garden," will be a feature of one of the concerts. Miss Elizabeth Warden, who has been studying in London with William Shakespeare, will sing at several of the concerts. She has recently sung in concert in England and successfully. Mary, Susan and Dorothy Pasmore will play solos as well as ensemble. These children are already veterans in study, though hardly more than babes in years, and their work is thoroughly artistic and exceedingly delightful to listen to. Besides the above, Misses Adelaide Birchlu, Beulah George, Anna Moore, Mrs. Charles Hughes and Messrs. Edward Cahill and Thomas Nowaln will assist in solos and ensemble. Mr. Pasmore's idea in these concerts is to give a popular program from the highest and best composers' works, such as can be enjoyed and understood by both trained musicians and those who have simply good taste and a love for the beautiful in art.

On the same evening with the Pasmore concert will take place in Sherman-Clay Hall the first of Mrs. M. E. Blanchard's song recitals. Mrs. Blanchard was con-

tralto in Trinity Church choir two years ago before going East, where she has been studying in Boston with Lena Little and in New York with Oscar Saenger and Isadore Luckstone. She had a very deep, rich contralto before leaving Frisco, and it is with interest one looks forward to these concerts, as the constant study to which she applied herself in the East cannot but have been fraught with most salutary results. While East Mrs. Blanchard held the position of solo contralto in the North Avenue Congregational Church, a position from which the church very reluctantly released her upon her return to California. The programs for her two concerts are arranged chronologically and are taken from the best composers.

It is announced that Manager Friedlander will handle the local concerts and prospective tour of little Enid Brandt, the wonderful piano prodigy, of whom I have spoken before in these columns as being the greatest of her kind, after her creating such a sensation among musicians last year in her concerts at Sherman-Clay Hall. The past year is said to have developed her wonderfully and beyond comprehension over what she demonstrated at that time, and she is now prepared to do what has never been done by a child before—to execute upon the piano, with orchestral accompaniment, the famous "Concertstücke" of Weber, the entire thirty pages of which she has committed to memory and will render without notes. There will be in the orchestra fifty pieces. So far this composition has been performed by the greatest artists alone, and little Enid is said to perform it in a masterly manner. The first concert takes place on November 5.

The first "Pupils' Evening" for this year was given at the studio of Percy A. R. Dow, 1511 Larkin street, the subject for the evening being "Women Composers." The evening's work was divided into the song, the topic, what to read before the evening's program, what notes to take on the work done, &c., the object being the education of each pupil individually. A very pleasant time was enjoyed by all present. Those who took active part in the program were: Mesdames Chuck, Fuller, Hunt, Mendenhall, Riley, Robb, Stewart, Taylor; Misses Aldersley, Barrows, Churchman, Coyle, Gyle, Greninger, Hipkins, Koenig, Monges, Von Manderscheid and Robinson; Messrs. Crichton, Kent, Kincaid, Pendleton, Webb and Wood. The accompanists were Missess Levinson, Von Manderscheid and Marrack.

Hugo Mansfeldt, who is now in Berlin, states that Sir Henry Heyman is as well known in that city as he is in San Francisco, and that his teaching is very highly spoken of by all who have heard his pupils play.

"Florodora," at the Columbia, has had a big run, as might be expected. Among the people it seemed quite natural to see the familiar faces of George Lask, the stage director, who was for many years with the Tivoli, and really considered a fixture at that house, and the prima donna, Laura Millard, who was also connected with the Tivoli for a long while and who has many friends here. In connection with Tivoli people one is reminded of the recent untimely death of Irma Fitch-Wertheimer, one time of the Tivoli company, and well known in musical circles for her sweet voice and winning personality. Since her marriage two years ago she had abandoned the profession that she might be constantly at the side of Mr. Wertheimer, who is a traveling man.

The trio which gave such delightful musicales at Miss Westgate's studio in Alameda last year are preparing, by universal request, to give another series this season. The trio is composed of Miss Westgate, piano; Alex. Stewart,



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violin, and B. Frank Howard, 'cello. It is with pleasure one hears of the coming musicales.

Miss Annie Wilson, formerly connected with Henry Krehbiel, the music critic of the New York *Tribune*, in his musical lectures, is giving piano illustrations of the "Nibelungen Ring" of Wagner in a series of nine lectures at Century Club Hall. Miss Wilson is a clever speaker and a fine pianist, and it is evident knows Wagner's works intimately and well. The lectures are also being given in Oakland and Berkeley, where they obtain high favor among Wagner students.

Mrs. A. WEDMORE JONES.

## FROM MILAN.

CORSO VENEZIA 65, MILAN, ITALY.

September 30, 1901.

OPERA at the Dal Verme, the Alessandro Manzoni and at the Fossati theatres, with operetta and comic opera at the Commenda and at the Aurora—such have been the early autumn lot and choice in Milan during the last fortnight.

September 14 the Dal Verme opened for a preliminary season of one month's duration, with Donizetti's "Poliuto." After several repetitions of this opera, Bellini's "La Sonnambula," with the Spanish singer, Señorita Maria Galvany, as the protagonista or "star," was introduced and immediately made friends with the public, and has since attracted large and deliriously enthusiastic audiences to the house. I use the word "delirious" advisedly, for many people, without taste, rhyme or reason, lost their heads and seemed for the time being to have gone wildly mad in their demonstration of delight and pleasure over the singer's agility of voice, and the dexterity with which she fairly threw her high tones aloft.

The opening night's performance of "Poliuto" at the Dal Verme left much to be desired, and only Signora Emilia Corsi, as Paolina, the one female character in the cast called for any favorable mention. The lady is an artist of experience, and is at all times thoroughly conscientious in her work.

A few evenings later a "Serata di Gala" in honor and celebration of the "20th of September" (1870, when the Italians marched into Rome) was announced, with extra illumination of the house, &c., and with a new tenor to replace the other who had become indisposed. To be frank, the theatre on that occasion was brilliantly lighted and showed off to greater advantage. The evening's opera, "Poliuto," was preceded by a spirited performance of the "Gambetti Marcia Reale," played by the orchestra, and with the public's patriotism and enthusiasm already well aroused, the curtain rose, disclosing the first scene of the opera.

The male chorus and the orchestra had been better rehearsed and drilled, and were now in good condition. The band upon the stage proved to be a lively institution. In the orchestra there was a full complement of brass, and there was a "go" to the whole performance which had been woefully lacking on the first night.

The conductor, Signor Giuseppe Dal Fiume, directed his orchestra with a nervously vigorous yet firm and decisive touch. He is rather a distinguished and elegant looking gentleman, with full beard, well kept; his musicians appear to like him, and do his bidding with a good will.

The new tenor on this Serata di Gala was Egisto Guardenti, which, to my mind, should have read "Ardente" instead, for he sang so ardently, so earnestly, that he excited wonder and surprise, and some amusement. He was all physical force, had a most powerful voice, which was not at all badly placed, but which he used all the evening with the same degree of pressure, strength, color and tone quality, and, with no shading whatever, it became monotonous and tiresome to the listener—at least to some.

The audience in certain parts of the house, however, always alert for anything a little higher or stronger than the average or usual voice production, were gleeful in loud applause over this tenor's lung capacity and physical endurance. This adoration of high tones and approval of certain "effects," though vicious from a correct vocal standpoint, are met with very frequently in Italian audiences—people with bad taste and unmusical natures are encountered here quite as often as elsewhere.

This Poliuto showed such strength and force of voice throughout the opera that he seemed unable to moderate or modulate—remaining under full steam pressure the entire evening. He really worked very hard, and his apparent earnestness and intensity were recognized by the audience, and rewarded with a storm wave of bravos and cries of "Bees, bees!" (bis, bis), and the final duet, in unisono, between tenor and soprano, was vehemently redemanded, and the orchestra not permitted to proceed until a repetition of at least a part of the duet had been obtained.

Maria Galvany appeared in "La Sonnambula" last evening for the seventh time, the performance being by general request. Señorita Galvany's appearance as Amina is petite of stature, with a prettily formed and well rounded figure, light brown hair and seemingly sandy, fair complexion. Her only jewelry adornment was a pair of dangling earrings—which I wish she wouldn't wear. While the lady is small, the tenor who supported her was no larger, at least no taller, though sufficiently stout and heavy in his medium, if not undersized, appearance. Maria Galvany's vocal technic is excellent. Her high tones are clear and clean cut; her staccati notes and passages—or, to be Italian in expression, her "picchiettati"—are brilliantly decisive in execution, and these evoked vociferous, tumultuous applause, prolonged until the clamorous spectators obtained the repetitions, bis and tris, that they wanted. The singer's middle voice, I am glad to say, is round and full; the timbre or quality of these middle tones is a blending of two colors, with the mellowness and warmth of a mezzo-soprano; there is a soft, velvety smoothness about them very pleasant and agreeable to listen to; but as the singer mounts the scale this attractive quality disappears. Beautiful as the voice undeniably is in the middle range, the notes in the centre and upper half of the staff frequently sound a trifle flat in emission, due more to the manner of attack in tone placing than to actual flatness in pitch, for they invariably assert their rights and taper up into proper position and end perfectly in tune and pitch, as well as bell-like in purity.

This same short group of medium, or middle staff tones, shows a mouth fullness, hindering an easier and more forward production of the voice, in which respect the singer differs from most Italian trained sopranos of the present day. Nevertheless, Maria Galvany certainly has a beautiful voice—good quality in the centre, with high tones brilliant and acute, yet not piercing or too penetrating—splendid technical ability and knows how to sing in a most satisfying and pleasing manner. As remarked at the beginning, she enthralls her Italian audiences to the point of delirium. There is, however, one thing about Galvany's performance of "La Sonnambula" that makes the musician hesitate in his approval, and that is the extraordinary liberties taken with some parts of Bellini's music—changing and adding thereto in such a manner that Bellini becomes unrecognizable—the purpose being, of course, to display her technic and singing ability, but disclosing at the same time a lack of musicianship and proper appreciation of the fitness of things. Still, for these incongruous alterations of the music, others than the singer may be responsible and blamable.

The scene in Act II., where Amina pleads her innocence with Elvino and tries to explain and justify her

presence in a room other than her own, had to be done all over again, the audience becoming so boisterously noisy in demanding an encore that the orchestra could not possibly proceed; this same thing happened at the close of the opera, the audience clamoring for an encore until Galvany repeated her last aria—containing most of the poor variations on Bellini—in front of the curtain, when the wild, half-crazed audience, like a mob, cried again and again more loudly for "bis" and they got it, variations, courtesies and pretty smiles of the fair cantatrice all thrown in.

The Dal Verme is a good-sized building covering much ground and is almost round in form; has two tiers of boxes and an immense gallery; the stage is large and very deep.

The chorus at this theatre numbers from forty to fifty singers; the orchestra contains forty-five players and will be increased to sixty for the Rossini opera of "Guglielmo Tell."

Having written at length on the Dal Verme Theatre, the most important of those open at present, I shall have to reserve my remarks concerning the Manzoni and the Fossati theatres for next week's letter—except to say that the opera season of fifteen or sixteen nights at the Manzoni closed with last night's representation of "Lucia di Lammermoor." The Talli-Gramatica-Calabresi Combination (a dramatic company) will take possession of the theatre to-morrow, opening with Pinero's "La Seconda Moglie" ("The Second Wife"), which, no doubt means, "The Second Mrs. Tanqueray"; to be followed by Sudermann's "I Fuochi di San Giovanni" ("The Fires of St. John") and other high class plays.

The death has been announced of M. Eugène Diaz, the composer. He was best known by his "Coupe du Roi de Thule" produced at the Paris Opéra and by his "Benvenuto Cellini," which was brought out a few years ago at the Opéra Comique. The deceased composer was the son of the celebrated painter Diaz de la Pena, who was of Spanish origin, though born in Bordeaux. The son, who has now died in Normandy, was born in Paris in 1837. His first notable work was the two act comic opera, "Le Roi Candaule," produced at the Théâtre Lyrique in June, 1865, and met with a better reception than the more ambitious five act opera, "Coupe du Roi de Thule."

It is said that Mascagni and Puccini together will collaborate on a new opera, the book to be by Luigi Illica and Giuseppe Giacosa, and based on a famous sentimental French romance or novel. The story is quite unlikely, but pretty from various viewpoints. "Wer glaubt wird selig"—oder, "zahlt einen Gulden," as Germans and Austrians would remark.

At the Sonzogno theatre, the Lirico Internazionale, the opening has been definitely announced for October 26, with the new opera "Chopin," by Giacomo Orefice; words by Angiolo Orvieto.

The most remarkable feature of the memorial service held in Constantinople in honor of President McKinley was that on the day of the funeral the Ottoman guardship at Therapia half-masted her flags. This is quite unprecedented, as Turkish flags are never half-masted. The Turks look upon it as a bad omen and insist that their flag always be at the top of the mast.

DELMA-HEIDE.

WOLFSOHN'S SUNDAY NIGHT'S CONCERTS.—Henry Wolfsohn announces a series of Sunday night concerts at the Metropolitan Opera House, commencing on November 24.

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# MUSICAL PEOPLE.

Carl Lamson has opened a violin school at Portland, Me. Miss Fannie Marks is a young violinist, of Montgomery, Ala.

Miss Mary Hallock, pianist, appeared at Wilkesbarre, Pa., on the 22d.

Prof. Rudolph Lundborg gave a song recital at Galesburg, Ill., last week.

The musical season at Trinity College, Hartford, Conn., has opened auspiciously.

Hermann A. Kaeuper, of Springfield, appeared at a concert in that city recently.

A young violinist who gives promise of a brilliant future is Alexander Schmidt, of Milwaukee, Wis.

A series of concerts is to be given at Norfolk, Va., under the management of Henry MacLachlan.

The faculty of the Conservatory of Music, Nashville, Tenn., began a series of concerts on the 10th.

The Music Students' Club, of Camden, Me., held its first meeting of the season at Miss Bucklin's, October 8.

Prof. Albert Kuenzlen has accepted the position of musical director of the Syracuse, N. Y., Liederkranz.

The Indiana Conservatory of Music will occupy rooms in a new building just erected at South Bend, Ind.

Miss Annie Welling, of New York, gave her first public recital at Y. M. C. A. Hall, Troy, N. Y., on the 10th.

Miss Dorcas Emmel has been appointed organist of Trinity Episcopal Chapel, Excelsior, Lake Minnetonka.

Miss Florence Brobst, of Fairmount, W. Va., has been elected teacher of music in the public schools of that district.

Oscar Gareissen, who has recently returned from Europe, has taken a studio in the Range Building, Omaha, Neb.

Mr. Kerr and Miss Koller gave a concert at Grand Forks, N. Dak., on the 8th. Mrs. W. A. Gordon accompanied.

Edward J. Napier is giving the programs at Carnegie Library, Pittsburg, Pa., owing to the illness of Frederic Archer.

The 294th public recital was given by pupils of Knox Conservatory of Music in Beecher Chapel, Galesburg, Ill., on the 10th.

Prof. Hatson Wright, formerly of Denver, has been engaged as organist and choir-master at Trinity Cathedral, Omaha, Neb.

Miss Flora Marguerite Bertelle, of Louisville, Ky., appeared at a number of concerts while in the West with great success.

A testimonial concert to Mrs. Hugh Nugent Fitzgerald was given at Dallas, Tex., on the 10th. Mrs. Ellen Bright-Ray was the soloist.

The Tri-City Concert Course, under the management of Mrs. G. Rawson Wade, gave a successful concert at Davenport, Ia., early in the month.

Mrs. Jacquie Bloom, Miss Lucie Moll and Miss Harriet

Brenton, three pupils of Mrs. Emma Wilkins Gutmann, played a program in an informal recital at Mrs. Gutmann's studio, Peoria, Ill., last week.

At Syracuse, N. Y., the Lund-Borch concert opened the season on the 11th; Miss Unni Lund, Miss Birgit Lund, Gaston Borch and Prof. Conrad Becker.

George B. Stevens announces a series of six concerts to be given at Scientific Hall, Gloucester, Mass., on alternate Monday afternoons beginning Monday, October 21.

The subject of the St. Cecilia meeting at Grand Rapids, Mich., on the 18th, was "French Composers"; the program was arranged by Mrs. C. H. Hollister and Mrs. A. G. Dickenson.

The first event in the conservatory artist course, at Oberlin, Ohio, for the present term was a piano recital by Alberto Jonás, of Detroit, which took place Tuesday evening, the 8th.

The song recital of Frederick W. Wallis, of Kansas City, last week at the Art League rooms, Leavenworth, Kan., was the first affair in a musical way this season in that city.

Miss Alberta Fisher and U. S. Kerr have given concerts at Fargo, N. Dak., and Graceville, Minn. The Fargo concert was arranged by Mrs. T. A. Whitworth, who was also accompanist.

The organ recital given at the Trinity Methodist Episcopal Church, Norwich, Conn., on the 14th, by Jennie Lind Green, of Baltimore, was attended by a large and appreciative audience.

Prof. Marx Oberndorfer, Prof. B. E. Riggs, Prof. R. D. Parmenter and Mrs. Ida Hubbard Riggs gave the faculty recital at the Bollinger Conservatory of Music, Fort Smith, Ark., on the 10th inst.

A new quartet has been recently organized in Omaha, Neb. It is known as the Park Quartet, and consists of Miss Helen M. Burnham, Mrs. G. I. Babcock, W. L. Stevens and Ernest Johnson.

Miss Lucy M. Lehmann was assisted by Miss Flora Marguerite Bertelle, Peter Schlicht, Thomas C. Barr, Miss Virginia Hewett Shafer and Mrs. Simon Sapinsky at her recent concert in New Albany, Ind.

Mrs. Grenside-Dobson gave a private students' piano recital October 14, at her residence, Sioux City, Ia., at which Miss Mabel Anthony assisted. Miss Margaret White, one of the junior students, also appeared.

The Wilkesbarre, Pa., College of Music (Dr. Mason director) is open for the season. A large number of students are in attendance, and every department in full working order. Recitals are to be given frequently.

Miss Mary Ada Cornish, who was graduated from the College of Fine Arts of Syracuse University, class of 1901, has been given charge of the vocal department of the Collegiate Seminary at Hackettstown, N. J., for the year.

A program that afforded pleasure to a large audience was given at the Stone Opera House, Binghamton, N. Y., recently, under the direction of Mrs. E. M. Terwilliger, of Syracuse, and Miss Kate Fowler, Miss Clara Hunt, Miss Marguerite Stilwell and Edwin Howard appeared.

Miss Lydia Stevens has been elected organist of the Reformed Church, Cohoes, N. Y. Miss Stevens was a pupil of Miss Grace Noe, the former organist, and is now studying with Miss Clara Stearns at the Musical Conservatory, Troy. Miss Stevens is not yet seventeen, but is an excellent musician.

Two recitals will be given in the Passaic, N. J., Baptist Church, Tuesday, October 29, and Friday, December 20. The first one will be an organ recital, given by Prof. C.

Walter Wallace, the blind organist of Philadelphia, Pa., who is a pupil of David D. Wood. The second recital will be by Prof. C. J. Levin, the mandolin virtuoso of Baltimore, Md.

The musical department of Fredericksburg (Va.) College, gave its opening recital October 18. Solos for piano, violin and voice were given, together with selections by the college orchestra of fourteen pieces. Frederick O. Franklin is musical director of the college.

A special scholarship has been given in the department of music at Yale to Nathan Sokoloff, a Russian boy of fifteen years, from Kief, Russia. The lad was a contestant for the Morris Steinert scholarship for excellence in violin playing and theory. He showed such wonderful talent in his work that Professor Sanford, of the school, proposed a special scholarship for the little Russian.

The course of concerts at the South Unitarian Church, Worcester, Mass., under the direction of Charles E. Mayhew, opened with a performance of Liza Lehmann's "In a Persian Garden." A short miscellaneous program preceded the production of the cycle. The soloists were Miss Bertha M. Titus, Miss J. Viola King, Charles S. Stoughton and Charles E. Mayhew. Mrs. Helen L. Bassett was at the piano.

Baylor Female College, located at Belton, Tex., is striding ahead in its music department beyond the attendance of any former years. The large influx of students is composed of a higher musicianship and includes a larger number of music teachers. The improved general standing of the music department points clearly to the methodical and systematic organization of its skillful music director, Dr. Eugene E. Davis.

The faculty of the Detroit Conservatory of Music consists of J. H. Hahn, Francis L. York, Herman Belling, Charles E. Mussey, Agnes Andrus, Lena McMaster, Mrs. Louise Unsworth Cragg, Mrs. R. W. Turnbull, Kate McDonald, Elizabeth Johnson, Frances Crossette, Mrs. M. D. Bentley, Mrs. T. K. Christie, Alice L. Carpenter, Oleane Doty, Carl Beutel, Mrs. Ida Norton, Wm. Yunk, Mrs. Charles H. Clements, Cora Cross, Michael Lambert, Jr., Charlotte McDonald, Frederica Moebs, Marian Graham, Henry Summerfield, Ella Schroeder, Mabel Ferry; Mrs. Emma A. Thomas, Jennie Louise Thomas, Emil Speil, Harold Todd, Ida B. Heintzen, Henry Haug, Ida Vogt, Mae Evarts, Mrs. A. E. McClintock.

STELLA PRINCE STOCKER.—Dr. Henry M. Leipziger, supervisor of lectures for the schools in the city of New York, has engaged Mrs. Stella Prince Stocker for two of her illustrated talks on American music. The dates are Monday evening, November 4, at Public School No. 14, 225 East Twenty-seventh street, and Thursday evening, November 21, at Columbus Hall, on West Sixtieth street.

In these lectures there is a section on Indian music, and several of the illustrations consist of melodies which Mrs. Stocker secured while on a visit among the Chippewa Indians. It is a difficult matter for white people to persuade the Indians to sing so that their music may be written down, and these Chippewa melodies are a valuable contribution to American folk lore.

LEONORA JACKSON IN MICHIGAN.—Leonora Jackson, Harry J. Fellows and William Bauer began their season last week in Michigan, appearing before enthusiastic audiences at Saginaw, Flint, Holland, Marshall, Ypsilanti and Albion.

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## MADAME DE WIENZKOWSKA'S WORK HERE.

**A**MONG the teachers of piano who are making a name here in New York none has been more successful than Mme. Melanie de Wienzkowska, directress of the Leschetizky School of Piano Playing at Carnegie Hall. A number of her pupils are playing in public. William Bauer, one of the most gifted, is the solo pianist of the Leonora Jackson Company. Miss Marion Mitchell, Miss Ruth Libby and the child pianist Ida Mampel are other Wienzkowska pupils who played with success at public concerts last season, and they are to be heard again this winter. Madame de Wienzkowska has played with European orchestras, with such conductors as Hans Richter, Mannsted and Josef Wieniawski. Since coming to the United States she has played at concerts with the Boston Symphony Orchestra, under Emil Paur, and with the Kneisel Quartet. She has also given recitals in the principal cities of the Eastern States. Everywhere Madame de Wienzkowska is recognized as an artist, and one who possesses in a marked degree the gift of teaching.

Last year Madame de Wienzkowska received the following, which speaks for itself:

DEAR MADAME MELANIE—It would greatly please me if my name, which you wish to bestow on your school of piano playing, would bring you good fortune. It is certain that during the years of our united studying and our united teaching, you acquired such experience as enables you not only to be a successful concert player and to instruct, according to my method, but also with ability to conduct a school of music.

With talent such as you possess, artistic development is ever progressing. Therefore, I feel assured that your practical and theoretical knowledge is continually on the increase.

For your courageous enterprise accept my best wishes. They will always follow you.

I am perfectly aware that many and various persons, whose knowledge is little or nothing, misuse my name—but you, I know and expect, will do it honor.

With kindest greeting from myself and wife, I am, as ever,  
Yours sincerely devoted, THEODOR LESCHETIZKY.

Madame de Wienzkowska was born in Warsaw and in childhood showed remarkable talent. As a child she played in many concerts in Poland and Russia. By the advice of Leschetizky she remained in Vienna, where she had acquired an enviable standing both professionally and socially. Then began a career as teacher which has been one round of successes. With the children of both Leschetizky and Richter she made manifest such a talent for teaching that for seven years she taught the pupils that were to pass into the hands of Leschetizky. When she first came to this country Madame de Wienzkowska carried with her letters of introduction from Paderewski to the late William Steinway, the late Anton Seidl and several other important people in the musical circles of New York and Boston. Besides indorsements from Leschetizky, Hans Richter, Madame de Wienzkowska possesses this one by Paderewski:

Mme. de Wienzkowska is one of the very best pupils of Leschetizky, a finished pianist, and possesses an extraordinary ability for communicating to others a complete knowledge of her art.  
(Signed) I. J. PADEREWSKI, Paris.

When Anton Rubinstein visited Warsaw he attended a rehearsal where Saint-Saëns was expected to appear as soloist. Something happened to prevent the Frenchman from keeping the engagement, and a girl pianist (Wienzkowska) became the substitute. Rubinstein, disappointed

at not meeting Saint-Saëns, said he would remain for a "few moments."

"Who is that little girl at the keyboard?" inquired the great Russian pianist and composer. He was told that the girl was talented. After a few bars had been played his interest increased, and he remarked: "Ah! I will stay longer." He waited until the close, taking a position where he could closely watch the young pianist, and singing to



MADAME DE WIENZKOWSKA.

himself the melody of the concerto, and when the last notes were played he joined heartily with the orchestra in applauding the soloist, and taking her by the hand said: "Your playing interested me greatly, my dear child; you have a career before you. This is not the last time I shall hear you."

Madame de Wienzkowska at that time not only took the place of Saint-Saëns, but played the composition he was advertised to play—his own Concerto in G minor. Even at that early age Wienzkowska had an extensive repertory.

Madame de Wienzkowska's classes in repertory and interpretation are held Mondays at Carnegie Hall. Later in the season she will give a series of pupils' recitals.

HENRY XANDER.—Henry Xander, the musical director of the Washington, D. C., Saengerbund, ushered in the fifty-first year of that organization with an excellent musical program Sunday, October 20.

ANTON KASPAR.—Anton Kaspar, the violinist, has returned from Europe, and is now booking engagements for the coming season.

## "Elements of Violin Playing."

HEINRICH KLINGENFELD continues to receive testimonials from artists and teachers commending his valuable instruction book, "Elements of Violin Playing." Following are three more indorsements:

Messrs. Breitkopf & Haertel, New York:

DEAR SIR—It affords me great pleasure in expressing my opinion on Klingensfeld's "Elements of Violin Playing." Have examined it carefully and can recommend it to all beginners. All requirements of learning the art of violin playing are expressed perfectly. The method is well graded and evidently the result of long and effective study and experience in teaching. Shall use it whenever opportunity affords. Wishing H. Klingensfeld the deserved success, I remain,  
Yours respectfully, HENRY FROELICH,  
Auditorium School of Music, Cincinnati, Ohio.

Messrs. Breitkopf & Haertel, New York:

DEAR SIR—Have examined the "Elements of Violin Playing," by H. Klingensfeld, carefully, and find it an excellent work, which I can recommend highly to teachers and pupils, as I shall use it in my own violin school.

Thanking you for your kind attention, I remain,

Yours sincerely, ERNST H. BAUER,  
NEW YORK, 130 East Fifty-sixth street.

Messrs. Breitkopf & Haertel, New York:

GENTLEMEN—Some time ago I received a copy of Klingensfeld's "Elements of Violin Playing," and after careful examination am very favorably impressed with the work. The author has shown a thorough knowledge of the requirements of both teacher and pupil. I shall be pleased to use the work, and heartily recommend it to other teachers. It is the best elementary work that has come under my observation. Pardon my delay in not writing you before, but my professional duties have prevented me from giving it earlier attention.  
Yours very truly, S. E. JACOBSON,  
Chicago Musical College.

GREGORY HAST.—The eminent English tenor, Gregory Hast, sailed for America October 26, on the Umbria, for a series of recital and concert appearances, under the direction of Manager Loudon G. Charlton. Mr. Hast is in such demand abroad that he can give but November and December to America. His first date is in Milwaukee, November 4, immediately after his arrival.

From a boy soloist at St. Peter's, Vauxhall, to eminence among the concert tenors of Europe is the record achieved by Mr. Hast, whose early training was under Alfred Ayres, the noted London organist. With the veteran Sims Reeves he took a special course in oratorio. Besides a voice of exceptional range, and singular beauty and purity, Mr. Hast is credited with a style notably artistic, and interpretation of marked refinement and culture.

His extensive, varied and choice repertory includes between sixty and seventy oratorios and cantatas. In the Bach Christmas music and "The Messiah" Mr. Hast has made some of his most brilliant successes. Among the song writers he has made Bach and Brahms a specialty, although he is famous, besides, for his interpretation of French and Italian songs, German lieder and old English ballads. He has achieved signal triumphs in important music festivals all over England, as well as in oratorio appearances and his own London ballad concerts.

JAMES W. MORRISSEY.—James W. Morrissey, for many years manager of the Madison Square Garden, has been engaged by Col. Wm. A. Thompson as business manager of the Rose Cecilia Shay Grand English Opera Company.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 24, 1901.

**T**HE development of music in the West, and particularly in Chicago, has been forcibly demonstrated by an interesting article which appeared in the *Musical Courier Extra* of last Saturday. Estimates in the treatise to which reference is made were formulated for the benefit of those whose privilege it is to promote the piano industry in this portion of the United States, but the following extracts cannot fail to claim the thoughtful attention of professional musicians in this city:

"In the East there is one permanent orchestra, and that one in Boston. What that orchestra is it is not necessary to say. The world knows it. In the West there are three permanent orchestras—one in Pittsburg, one in Cincinnati and one in Chicago. Taking this as a foundation, it is but a step to the working teacher and the pupil. \* \* \*

"Probably no better method of estimating the number of music pupils in Chicago can be given than to take five buildings within two blocks—namely, the Fine Arts Building, the Auditorium, the Kimball, the Steinway and the College of Music. To state that over 21,000 pupils are being taught at this time in these five buildings will cause a little surprise, and yet the statement is not beyond the facts, as certain counts that have been made the past week for this paper exclusively have demonstrated.

"The thought was aroused by a statement in the Chicago department of THE MUSICAL COURIER, Wednesday edition, two weeks ago, that there were over 3,000 pupils attending the Chicago College of Music. It was an easy step to the other buildings, and then the estimate was attempted. There are between 7,000 and 8,000 in the Fine Arts Building, this estimate being made by Mr. Curtiss, who keeps a very close count of the total number of persons who enter. \* \* \*

"This, of course, does not include the halls, &c., but only music pupils. Mr. Wise, of the Kimball Building, had a close canvass made of the pupils there, and several counts were made. His estimate is that the number of pupils are over 7,000, while Mr. Hunt, of the Auditorium Conservatory, kindly made a careful estimate of the number of pupils that enter the Auditorium, including over 1,500 pupils that attend his conservatory, and the total is over 2,000. We next take up the Steinway Building, and the estimate was made there by getting from the manager of the building the number of teachers who have studios, and it is figured that upward of 2,000 pupils receive instruction there. Now to recapitulate:

The Fine Arts Building.....	7,000
Chicago College of Music.....	3,000

Kimball Building.....	7,000
Auditorium Conservatory and studios.....	2,000
Steinway Building.....	2,000

Total..... 21,000

"Another interesting estimate can be made as to the number of music pupils in Chicago by taking a carefully corrected list of music teachers. This list numbers over 2,000 music teachers within the corporate limits of Chicago, and does not include what the trade terms the 'little teachers.' This list does not include, either, the teachers in the large schools, like the College of Music, who number eighty-six, or the Auditorium Conservatory, who number sixty-three, and other like institutions, which would run the number over 2,000. If we, then, allow that each one of these teachers has an average of twenty pupils, it can be seen that the total number of pupils studying music runs over 40,000, based on this list, and it is not going beyond the bounds of reason to claim that over 75,000 persons are studying music in Chicago." \* \* \*

All the world knows that in America this is an age of too much hurrying. It is the case of a fair Brünnhilde, this twentieth century, which must be rescued from the fire of intensity by the Siegfried of discriminating patience.

The process of development unceasingly is making itself felt here. Journalistic enterprises expand. Education enlightens. The child pianist becomes the matured artist.

Vocal students, would-be pianists or violinists, why thrust a life's work into one short season?

Time claims its due. Experience is the reward.

Roses must be buds before they can be roses. And they triumph in the opening.

Speaking of roses, would that the fragrance of sentiment might oftener find expression in art!

Someone was practicing Liszt's Polonaise in E the other day. Someone should be told that music is not arithmetic.

Do you remember the dramatic theme—a stately theme—entering unexpectedly in Bach's Toccata in F? Counterpoint may be blank verse occasionally. There are parallels in Bach and Shakespeare.

Lionel Parker, a brother of Gilbert Parker, the Canadian novelist, is a pupil of Mrs. Anna Graff Bryant, of the Fine Arts Building. Mr. Parker is the possessor of a beautiful baritone voice. Among other talented and promising vocalists who study with Mrs. Bryant are Louise Morgan

Taylor, soprano, of Evansville, Ind., and Florence Gallup Atkins, contralto, of Indianapolis, Ind.

William H. Sherwood's revised and annotated edition of seven octave studies by Theodor Kullak is a publication which music students will find particularly valuable.

From his offices in the Fine Arts Building Charles R. Baker is sending out Esther Fee's new and effective circulars, which represent the young violinist in street dress, carrying her chosen instrument in its case; and also standing in a concert platform attitude, which suggests that a concerto is about to be played. Miss Fee's repertory includes Concerto, G minor, Max Bruch; Concerto, Mendelssohn; "Souvenir de Haydn," Leonard; Rondo Capriccioso, Saint-Saëns; Caprice, Guiraud; Mazurka, Zarzky; Danse Hongroise, No. 1, Brahms-Joachim; Danse Hongroise, No. 2, Brahms-Joachim; Nocturne, Chopin-Sarasate; "L'Abeille," Schubert; "Meditation de Thais," Massenet; Aria for G string, Bach; "Berceuse de Jocelyn," Godard; Sonata in A major, Händel, and Sonata in G minor, Grieg.

Mabelle Crawford, the well-known contralto, is successfully engaged in teaching a promising class of pupils at her residence, 5246 Prairie avenue. Miss Crawford's present concert season promises to be a brilliant one.

A notable exhibition of oil paintings by American artists opens at the Art Museum in this city on Tuesday next.

Arthur Daniells, of Milwaukee, who visits Chicago for the purpose of studying singing with Alfred Williams, speaks in enthusiastic terms of the series of concerts which the former city is to have, under the direction of Mrs. Nash. The artists engaged for these events include Electa Gifford, Gregory Hast, Mrs. Hess-Burr and Sydney Biden, and the first concert will take place on November 4.

Mrs. Howard Wells and Miss Sara MacAdam gave a "Kaffee Klatsch" last Saturday evening in Mrs. Wells' studio, Fine Arts Building. This was in honor of members of Mme. Bloomfield-Zeissler's artists' class, and the pianists who played were Miss Carolyn Louise Willard, Miss Porter, Miss Perry, Miss MacAdam and Howard Wells.

Elizabeth Blamere, soprano, who recently arrived in Chicago from New York, has placed her concert direction in charge of the Hamlin Company.

At the residence of C. G. Wooster, in this city, Leon Marx, violinist, gave an artistic recital on October 16.

A successful vocal instructor, and one whose work promises to have an unusually satisfactory and far-reaching influence, is Alfred Williams, a Sbriglia disciple, in the Fine Arts Building.

An appreciative audience attended the interesting vocal recital given in Kimball Hall on Tuesday evening of last week by Charles V. Russell. Emil Liebling, pianist, and Mrs. Nellie Bangs Skelton, accompanist, assisted.

Charles W. Clark, who is under the capable direction of the Hamlin Company, has been engaged to appear with the

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Voice Department in charge of TOM KARL.

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Symphony Orchestra, at Des Moines, Ia., on November 14. He will sing with the Philharmonic Club, of Indianapolis, Ind., on December 10.

Sue Harrington Furbeck, contralto, and George Hamlin, tenor, will take part in "The Messiah," at Galesburg, on December 6.

The Hamlin Company announces that four of its artists, Leon Marx, violinist; Sue Harrington Furbeck, contralto; Jessie Harding, reader, and Leone Langdon Key, accompanist, have been engaged to appear at Joliet, Ill., on January 10.

CHICAGO, October 26, 1901.

On Tuesday afternoon, October 29, under the capable and experienced direction of Hart Conway, director of the dramatic department, pupils of the Chicago Musical College will present Sydney Grundy's comedy in four acts, "The Glass of Fashion," in Studebaker Hall, Fine Arts Building. The next issue of THE MUSICAL COURIER will contain an extended account of this performance.

#### KARLETON HACKETT.

The American Conservatory, Kimball Hall, makes the following interesting announcement concerning the career of Karleton Hackett, whose exceptional attainments as litterateur and musician were referred to in these columns a week or two ago:

Karleton Hackett is widely known as a master of the voice, an accomplished singer and a writer on subjects pertaining to the art of singing. His work at the Conservatory has been phenomenally successful, contributing much to the present high artistic standard for which the department is noted. A man of fine literary attainments, being a graduate of Harvard, a pupil for years of the celebrated Maestro Vannini of Florence, Italy, with whom he fitted himself for the opera, and of Georg Henschel, in London, who instructed him in German song and oratorio, Mr. Hackett possesses exceptional qualifications for instructing in all departments of vocal art.

Mary Peck Thompson's recent appearance at Galesburg, Ill., has thus favorably been commented upon:

From the time of her first appearance on the platform till she finished the final encore on the program the audience listened with a breathless stillness and intense interest. The first number on the program was "La Mort de Jeanne d'Arc" (Bemberg). As Miss Thompson came on the stage she was greeted with applause. Then everyone waited in silence for the first words of the song, which was rendered in a faultless manner. The expression of the selection was perfect, and the softer tones were given with a clearness and beauty that few vocalists possess. In this selection Miss Thompson also showed a good strength of voice and a perfect tone. The next number was given in three parts, "Oh, Sleep!" aria, from "Semele" (Händel), "My Love's an Arbutus" (old Irish), "Blue Muslin" (old English). All three parts showed beautiful effects and rare expression. \* \* \* Miss Thompson displays great dramatic as well as artistic power in her vocalization, which added greatly to the enjoyment of her interpretations of the selections presented.—Galesburg (Ill.) Evening Mail, October 18, 1901.

Miss Mary Peck Thompson, the second to appear in the artists' course of Knox College in a vocal recital, won the attention and high praise of a large audience in Beecher Chapel Thursday evening. The audience was an appreciative one, and the several numbers on the program received frequent and hearty applause. Miss Thompson has a full, clear soprano voice of pleasing sweetness, added to which was a wonderful facial expression, which emphasized the inflections and modulations of her voice. The first number on the program was "La Mort de Jeanne d'Arc," by Bemberg. The selection was in French, but its meaning seemed translated into English by the tone of voice and the expression of the face.—Republican-Register, Galesburg (Ill.), October 18, 1901.

The following performers will take part in a musicale at the Hotel Hayden on the evening of October 31: William A. Willett, Miss Alma Cole Youlin, Miss Fay Hill, Harry G. Thayer, Harry E. Davis and Mrs. Julia Waixel.

#### THE MENDELSSOHN CLUB.

It is very gratifying to hear of the steady progress which is being made by the Chicago Mendelssohn Club. The club did not lose any active members during the summer

and no more voices will be examined for the present, as there is now a waiting list of twenty. One of the most artistic programs the organization has ever arranged is now being prepared for its first concert at Studebaker Hall, Fine Arts Building, December 17.

#### FAY HILL, PIANIST.

Fay Hill, pupil of the Auditorium Conservatory's director, Frederic Grant Gleason, is a young Chicago pianist whose talents, personality and educational advantages are combining to fit her admirably for the exacting requirements of the concert stage. It is evident that Miss Hill may look forward to what critics are pleased to term a "future."

Miss Daisy Dowden, soprano, who is visiting Chicago for the purpose of studying singing with the eminent soprano Helen Buckley, recently illustrated a lecture given before the High Park Travel Class. Miss Dowden comes from Kansas City, Mo. She is making admirable progress under Miss Buckley's instruction.

A successful pupil of Mme. Fannie Bloomfield Zeisler, the great pianist, is Miss Sara MacAdam, members of whose class gave a very creditable recital yesterday in the Fine Arts Building.

The clever young musicians, Vernon d'Arnalle, baritone, and Glenn Dillard Gunn, pianist, both members of the faculty of the Chicago Musical College, will give a musicale in the Recital Hall, College Building, on Tuesday evening, November 12.

It is satisfactory to learn that Miss Inez Taylor, a pupil of M. Herman Devries, of the Chicago Musical College, won success in opera in New York last week. She appeared as the Shepherd in a production of "Tannhäuser" at the Broadway Theatre.

Joseph Vilim, W. H. Bond and Master Richard Vilim, all of the American Violin School, Kimball Hall, furnished the violin solos at a concert given on October 23 by the Bohemian Club. Mr. Holub was the pianist.

The Chicago Auditorium Conservatory is fortunate in being able to offer the ensuing interesting announcement this week, in reference to its excellent faculty:

The Auditorium Conservatory has made another important addition in the person of Signor Umberto Beduschi, the celebrated tenor of the Royal Italian Opera. Signor Beduschi, who has been traveling in America for the past year, now decides to make Chicago his home. Musicians the world over are unanimous in pronouncing him one of the finest tenors of Europe. He has sung with the foremost Continental organizations, and he has appeared at the Royal Madrid Theatre, Moscow; Imperial Theatre, and Covent Garden, London, where he was commanded to sing before the Queen. He created the tenor roles in Puccini's "Nanon Lescaut," the first English performance of Verdi's "Falstaff," Leoncavallo's "La Bohème," in Venice, and Massenet's "Werthe," in Florence. Signor Beduschi will make his Chicago debut very shortly.

Carl Lampert, of the Chicago Orchestra, has been engaged for the violin department of the Chicago Auditorium Conservatory.

H. Stanley Davies, the well-known stage manager and dramatic coach, who has been very successful at the University of Chicago, has been added to the teaching force of the Chicago Auditorium Conservatory's dramatic department.

The following paragraph illustrates that Helen Buckley made a successful appearance at Delaware, Ohio, on October 16:

The song recital given by Miss Helen Buckley at Monnett Hall Wednesday evening was one of great interest to all lovers of good music. Miss Buckley possesses a fine soprano voice of superior dramatic quality, with wide range and a smoothness equalled by few singers. The charming manner and style of her singing won for her a place in the hearts of all her hearers, and she will always be welcomed by an audience from the Ohio Wesleyan School of Music. The program throughout was rendered with perfect ease, and a thorough knowledge of the songs used. Any comments of her work are unnecessary, but one can hardly refrain from speaking in the highest terms of praise of the arrangement of the program and the singing of the aria by Handel, and the "Hear Ye, Oh, Israel" ("Elijah"), by Mendelssohn. The group of Schubert songs were especially well interpreted; while the songs from both French and American composers were presented in a style that only artists of Miss Buckley's ability could give.—The College Transcript, Delaware, Ohio, October 19, 1901.

What music student in this city, having read "Mozart in Munich and Salzburg" (see this week's MUSICAL COURIER), will not embrace with renewed ardor the ambition to become more familiar with the compositions of that great master?

Too often "music," which, alas! is not music, monopolizes precious hours in studio or on concert platform.

A Mozart revival is needed.

Bach, Beethoven, Mozart, where are you half the time?

When a great art critic visits a great art centre his pen irresistibly vibrates with more than the average student will ever in this world be able to discover for himself. Therefore let the student endeavor to appreciate the immeasurable value of true art criticism, which sometimes becomes art revelation. \* \* \* "After this I looked, and behold, a door was opened in heaven, and the voice which I heard was as it were of a trumpet talking with me; which said, 'Come up hither and I will shew thee things.'"

Bernhard Listemann, of the Chicago Musical College's violin department, has just printed a valuable magazine article on Nicolo Paganini. Mr. Listemann, after giving an account of the famous violinist's predecessors, says in part:

As a man Paganini certainly had his faults, as spots in man's character will be found forever. But they were redeemed by so many good traits that naturally we willingly ignore those shortcomings. He loved his mother and his child dearly, showed a friendly and kind disposition toward people whom he liked, bothered nobody with his self-praise and self-glorification, spoke with warmth and kindness of rival violinists, and was in rapture when he heard good opera music, or when he could play a Beethoven quartet.

Paganini's compositions are full of originality, particularly the two concertos, which in parts exercise a charm which it may be difficult to find in works of far greater violin composers. Great, and a master work in every sense, are the "Twenty-four Capriccios" for violin. They are short and concise in form, but possess such a pronounced character and document, a source of such inexhaustible technical possibilities, that all that has been written since on the high grade technic plan simply pales before this work. Genius is here pure and simple.

The complete list of Paganini's works—published, manuscript, incomplete, compiled, and lost—comprises some forty compositions: solos for violin alone, or with orchestra, among them eight concertos; duos, trios and quartets, mostly for strings and guitar. None of Paganini's concert pieces indicate the interpretation they received by the composer. Some of them appear in such a meagre and soulless shape indeed that one is forced to the view, how the composer wished to leave us in his solo parts a mere skeleton, the spirit to depart with him. What a pity! But although not, in a certain sense, allowing us the full benefit, they have opened to us an infinite great horizon in the mastery of mechanical matters and requirements, which are as indispensable to a modern violinist of talent and ambition as the Wagnerian orchestra is to an ambitious composer.

In conclusion Mr. Listemann pays this glowing tribute: Paganini's virtuosity will remain the centre around which the violin world moves. Great violinists were before him, and great ones have followed him, but none has climbed the height on which Paganini's genius is throned.

The Chicago department of THE MUSICAL COURIER has received from New York an interesting prospectus of the



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Guilmant Organ School. Many organists in the West who contemplate studying in the East will be interested in learning that William C. Carl's successful educational institution is under the patronage of such noted musicians as Guilmant, Théodore Dubois, Jules Massenet, Eugene Gigout, J. Frederick Bridge and Edmund H. Turpin.

Recitals have been resumed at the Chicago Musical College, among performers who have already appeared being Miss Tillie Rose, Miss Alma Cole Youlin, Arthur Band, Miss Grace Leach and Edwin Charles Rowdon.

Western musicians learn with sincere regret the news that the eminent organist, Frederic Archer, is dead.

#### THE FIRST ORCHESTRAL CONCERT.

The first concert of the Chicago Orchestra's eleventh season took place yesterday afternoon, October 25, in the Auditorium. Before a numerous and appreciative audience Theodore Thomas conducted the following program:

March, E flat, op. 40.....Schubert  
Overture, Oberon.....Weber  
Symphony No. 2, D major, op. 36.....Beethoven  
Macbeth (first time).....Richard Strauss  
Tone poem after Shakespeare's drama.

Fragments from Das Rheingold (new).....Wagner  
Schubert's March in E flat was an appropriate inaugural number, neither too ponderous not yet too submissive, but full of simple dignity. The trio part always is beautiful.

Weber's Overture to "Oberon" received an animated interpretation. The exquisite opening strains were full of repose. The sudden contrast was magnificent. You were walking along Michigan avenue on a quiet, summer day. Nature enveloped you. When all in a moment's time the city's fire reels came hurrying by you in their defiant majesty. Thus was the music dramatically realistic.

The first movement of Beethoven's Symphony was polished, precise, artistic, passionless. The Larghetto became more appealing. The scherzo was charming. The allegro molto brilliant. The orchestra did some noble work.

After an intermission a bell summoning people to their seats was rung, and Richard Strauss' effective tone poem, Shakespeare's "Macbeth," claimed attention. Fragments from Wagner's "Das Rheingold," arranged during his summer holiday by Mr. Thomas, concluded the program. On this occasion Wagner seemed to be honored by a more sympathetic interpretation than that tendered to Schubert, Weber, Beethoven or Strauss.

To-night the same program was successfully repeated at the season's second orchestral concert in the Auditorium. The audience was large.

RECITAL BY MISS HOEGSBRO.—The recent recital given at the Garden City Hotel by Inga Hoegsbro consisted of the following program, which was delightfully performed:

Kammenoi-Ostrow.....Rubinstein  
Mazurka.....Saint-Saens  
Etude de Concert.....Neupert  
Alla Menuetto.....Grieg  
Rustle of Spring.....Sinding  
Auf Flugeln des Gesanges.....Mendelssohn-Liszt  
Hymne.....Godard

JOHN DENNIS MEHAN.—This newcomer has just located here, and thanks to exceptional support from our most prominent singers, names known all over the country, he has at one jump assumed the place which belongs to him of right. Detroit and Pittsburg have heretofore been the scene of his labors, in which he is assisted by Mrs. Mehan, and now he has possibly the most artistic and attractive suite in Carnegie Hall.



CINCINNATI, October 26, 1901.

HARRY B. TURPIN, the genial voice teacher and conductor, of Dayton, Ohio, was in the city this week and is full of enthusiasm for the chorus work which he will direct during the coming winter in the beautiful Gem City. The following circular, addressed to the finest chorus "material" in and about Dayton, explains itself:

DAYTON, Ohio, October 23, 1901.  
You are cordially invited to become a member of the Dayton Festival Chorus, which is now being organized on a permanent basis, with H. B. Turpin as director, Walter S. Allen, president, and Messrs. J. K. McIntire, J. B. Thresher, J. W. Stoddard, H. H. Weakley and J. H. Friend as honorary vice-presidents.

The executive board is composed of Messrs. H. H. Bimm, H. L. Munger, J. M. Cox, B. B. Thresher, Henry A. Stout, A. LeRoy Tebbis, Harry Loy, William Hardie, F. S. Hires, F. A. Brooks, Harry Kumler, A. L. Bowersox, E. S. Thomas and H. E. Wall, Mesdames W. J. Blakency, G. N. Bierce, W. L. Caton, William Hunter, W. F. Gebhart, James Anderton and Albert Emanuel, and the Misses Maude Reber, Gertrude McKemy, Virginia M. Murray and Jeannette Turpin.

The work planned for this winter is of unique order. There will be but one public concert, which will take place during the first week in April.

It will be the director's endeavor to train the chorus as much in tone production as in the correct interpretation of the works to be studied. A part of each evening's rehearsal will be given to short talks on voice placing, breathing and the knowledge of chorus singing without over-exertion of the voice.

The fact that but one concert is to be given will obviate the necessity of haste and of extra rehearsals and will enable each member to thoroughly comprehend the works to be given and to derive considerable knowledge of vocal art.

The membership fee will be \$1.  
Rehearsals will be held Monday evenings of each week at the W. C. A. Auditorium. The first rehearsal will be held Monday evening, November 11, at 7:30 o'clock.

The Ladies' Musical Club will present some interesting programs during the season. Following is the plan of concerts for the season: October, miscellaneous, in charge of Mrs. Hahn; November, Mozart, in charge of Miss G. Brown; December, Christmas music, in charge of Miss F. Stone; January, modern French, in charge of Mrs. Nina Pugh Smith; February, Italian, in charge of Miss Antoinette Werner; March, Brahms, in charge of Mrs. W. D. Breed; April, Russian Slavic, in charge of Mrs. G. Weber; May, miscellaneous, in charge of Mrs. Lytle Hunter.

On next Friday, November 1, Dr. Wade Thrasher will deliver the first of a series of lectures on the anatomy, physiology and hygiene of the vocal apparatus. Dr. Thrasher and W. S. Sterling inaugurated these lectures four years ago. All members of the vocal profession, both in and out of the college, are welcome, the lectures being designed particularly for them.

Dr. Nicholas J. Elsenheimer gave the first lecture in connection with the opening of the new department for

the study of the Gregorian chant last Wednesday in the Lyceum. The next lecture will be given Wednesday, October 30, at 4.30 p. m. The first lecture was well attended, and it is expected that an even larger number will attend the next lecture. All organists and vocalists of Cincinnati and vicinity are invited.

"Good Health, the Creation of Good Habits," was the subject of the lecture delivered by Miss Clara M. Zumbstein Saturday afternoon.

Edmund A. Jahn, the well-known baritone and member of the college faculty, has now entirely recovered from a recent illness. Mr. Jahn will be able to take part in the first faculty concert, to be given by him and Ernest W. Hale, Friday, November 8.

Signor Romeo Gorno and Dr. Nicholas J. Elsenheimer will be heard in a two piano recital in Cincinnati previous to their concert tour.

The first of the students' weekly recitals will begin on next Saturday afternoon, November 2, and will continue every Saturday afternoon throughout the academic year.

Miss Kathryn Gibbons and Ralph Wetmore have just returned from Louisville, where they were soloists at the first Philharmonic Orchestra concert given in that city. Both received an ovation, and the Louisville papers are speaking of them in the highest terms. Miss Gibbons sang the aria, "O Come, My Heart's Delight," from "Le Nozze de Figaro," and as an encore repeated it. She also sang a group of three songs, namely, "Why So Pale Are the Roses," by Tschaiowsky; "Return Again," by Albino Gorno, and "Springtide," by Becker; as an encore she gave "At Twilight," by Nevin. Mr. Wetmore played the Spohr Concerto No. 8 and a Prelude by Bach, and as an encore, "Fantaisiestucke," by Wilhelmj.

Mazie Homan, pianist, and Edna Moorman, reader, gave a musical and literary entertainment of more than passing interest on Thursday evening, October 24, in Arion Hall, Masonic Temple, Avondale. The following program was presented:

Fantaisie Impromptu, op. 66, C sharp.....Chopin  
Mazie Homan.  
A Union.....Katherine Junkerman  
The Legend of Bregenz.....Proctor  
Edna N. Moorman.  
Prelude.....Lied-off  
Song Without Words.....Mendelssohn  
Mazie Homan.  
The Cow and the Bishop.....Townsend  
Edna N. Moorman.  
Etude.....Mazie Homan  
(Composed at age of nine.)  
Introduction, Funeral March.....Mazie Homan  
(In memoriam William McKinley.)  
Etude, C major.....Krause  
Mazie Homan.  
High Tide.....Jean Ingelow  
Edna N. Moorman.  
Scherzo, op. 20, B minor.....Chopin  
Mazie Homan.  
The One-Legged Goose.....F. Hopkinson Smith  
Edna N. Moorman.  
Young Lochinvar.....Sir Walter Scott  
Edna N. Moorman.  
Accompanied by Miss Homan.

Mazie Homan had her fifteenth birthday in June, and musicians who heard her agree that she has extraordinary

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talent. She is a pupil of Georg Krueger at the Conservatory of Music.

A vocal and instrumental concert will be given at the Italian Church of the Sacred Heart, Sunday, October 27, in honor of the inauguration of the new organ. The following program will be presented:

Piano and violin, Sig. Romeo Gorno; organist and chorus director, Adolph H. Stadermann.  
Sopranos, Miss Kathryn C. Gibbons, Miss Katherine Klarer; mezzo soprano, Miss Elsie Louise Bernard; basso, Carl Gantvoort; chorus, Italian Church Choir and Sacred Heart Church Choir, Camp Washington.  
Organ solo, Toccata, from op. 25.....Boellmann  
Mr. Stadermann.  
Chorus, organ and piano, Praise Ye the Lord.....Molitor  
Vocal solo, Return Again.....A. Gorno  
Miss Gibbons.  
Piano and organ, Fantaisie, Lohengrin.....Wagner-Loew  
Signor Gorno and Mr. Stadermann.  
Violin, piano and organ, Prelude from Deluge.....Saint-Saëns  
(Composer's arrangement.)  
Vocal trio, Trio from Gioconda.....Ponchielli  
Miss Klarer, Miss Bernard and Mr. Gantvoort.  
Chorus, violin and organ, Ave Verum.....Mozart  
Vocal solos—  
Ave Maria.....Raff  
Invocation (with violin obligato).....D'Hardelot  
Miss Gibbons.  
Organ solo, Berceuse in A flat.....Guilmant  
Mr. Stadermann.  
Piano and organ, Fantaisie, Tannhäuser.....Wagner-Loew  
Signor Gorno and Mr. Stadermann.  
Chorus, organ and piano, Haec Dies.....Riga  
J. A. HOMAS.

#### Madame Ohrstrom-Renard's Musicales.

MME. AUGUSTA OHRSTROM-RENARD gave her first musicale this season Saturday evening, October 20, at her studio, 444 Central Park West. Among her pupils are Miss Rebecca MacKenzie, who has achieved much success on the concert platform, both in Europe and America, and who is now booked for a number of important concerts for this winter; Mrs. Robert Seligman and George Schaarschmidt, both fortunate possessors of good voices, the former a contralto, the latter a basso cantante.

Madame Renard during the winter will give a monthly musicale, introducing advanced pupils from her large class.

The following program was presented on the above occasion:

Duo, Recordare, Requiem.....Verdi  
Miss MacKenzie and Mrs. Seligman.  
Aria, from Das Goldene Kreuz.....Brüll  
George Schaarschmidt.  
Songs—  
Songs My Mother Taught Me.....Dvorák  
Elegue.....Delibes  
Es blinkt der Thau.....Rubinstein  
Miss Rebecca MacKenzie.  
Recitation, Kentucky Philosophy.....  
Miss Sadie B. Ford.  
Aria, from Les Dragons de Villars.....Maillart  
Miss Rebecca MacKenzie.  
Aria, Vision Fugitive, Herodiade.....Massenet  
George Schaarschmidt.  
Follad, Loreley.....Liszt  
Miss Rebecca MacKenzie.

#### BALTIMORE NEWS.

BALTIMORE, October 27, 1901.

THE musical season has begun, and well. As last year, a Peabody recital was the initial event, and as then, Ernest Hutcheson was the first soloist. This was his program:

Italian Concerto.....Bach  
Etudes Symphoniques, op. 13.....Schumann  
Polonaise in F sharp minor, op. 44.....Chopin  
Mazurka in A minor, op. 41, No. 2.....Chopin  
Etude in C minor, op. 10, No. 12.....Chopin  
Ballade in A flat major, op. 47.....Chopin  
Andante Tranquillo, op. 10, No. 2.....Hutcheson  
Scherzo, op. 10, No. 4.....Hutcheson  
Gavotte, op. 1, No. 4.....D'Albert  
Ride of the Valkyries (by request).....Wagner  
(Transcribed for piano by E. Hutcheson.)

Mr. Hutcheson's virtuosity and musicianship delighted his hearers as before, but his playing gave a deeper pleasure, for he has grown on the poetic side.

Most of the Schumann Variations were superbly played, the last ones, however, lacking the power one feels they demand; which, after all, is almost impossible of accomplishment without forcing the instrument.

Of the Chopin group the Polonaise created the greatest interest, because of its first appearance on a program here, but the much heard Ballade gave the greatest pleasure. New tenderness was breathed into it; indeed, it was exquisitely sung.

For the first time we have been vouchsafed the privilege of hearing Mr. Hutcheson as composer-pianist. His two pieces are charming, the second bristling with difficulties and brilliantly played. The D'Albert Gavotte was enchanting.

The pianist's own transcription of the "Walkürenritt" is monstrously difficult, and its performance at the end of a peculiarly trying program was an amazing one.

There will be the usual twelve Peabody recitals, a list of which follows:

Friday, October 25—Ernest Hutcheson, pianist.  
Friday, November 8—Katharine Fisk, contralto.  
Friday, November 22—Edwin Farmer, pianist, and J. C. Van Hulsteyn, violinist.  
Friday, December 6—Emmanuel Wad, pianist.  
Friday, December 20—Fritz Kreisler, violinist.  
Friday, January 10—Fannie Bloomfield Zeisler, pianist.  
Friday, January 24—Jean Gerardy, cellist, and Clara Ascherfeld, pianist.  
Friday, January 31—Charles Rabold, baritone, Margaret Cummins, soprano, and Abram Moses, violinist.  
Friday, February 14—Harold Randolph, pianist.  
Friday, February 28—Mrs. Morris Black, contralto, and Francis Rogers, baritone.  
Friday, March 12—Harold Bauer, pianist.  
Friday, April 4—Plunket Greene, baritone.  
Afternoons at 4 o'clock.

The golden jubilee celebration of the Arion Singing Society was a gala three day affair.

The first day, Sunday, the 6th inst., was made the occasion of the unveiling of the Wagner bust by the Baltimore societies at Brooklyn.

The exercises included addresses and the execution of a good musical program by an orchestra and about 400 singers under the direction of David Melamet.

Monday the Arion gave an excellent concert at Music Hall, under the direction of John C. Frank.

The society sang splendidly. The soloists were Madame Koert-Kronold and Mrs. Richard Ortmann.

Tuesday a commers was held.

Before this paper goes to press, but too late for this issue, Mrs. J. E. Barkworth will have given her first concert here. She is the wife of the new teacher of organ at the Peabody and a cultivated singer. More next week.

EUTERPE.

#### Fannie Bloomfield Zeisler.

THERE is going to be some piano playing through various important centres on the part of one of our artists very soon, as the subjoined list of engagements shows. We refer to the playing of Mrs. Fannie Bloomfield Zeisler, and it includes her dates to December 7 already closed. The demand for this artist's playing is universal and constantly on the increase. Here is a list of some of her engagements:

October 28.....Davenport, Ia.  
October 29.....Lincoln, Neb.  
November 4.....Chicago, Ill.  
November 13.....Grand Rapids, Mich.  
November 16.....New York city  
November 19.....New York city  
November 20.....Boston, Mass.  
November 23.....Boston, Mass.  
November 25.....Rochester, N. Y.  
November 26.....Oberlin, Ohio  
November 27.....Cleveland, Ohio  
November 28.....Fremont, Ohio  
November 29.....Saginaw, Mich.  
November 30.....Notre Dame, Ind.  
December 2.....Wichita, Kan.  
December 4.....Minneapolis, Minn.  
December 5.....St. Paul, Minn.  
December 7.....Burlington, Ia.  
December 10.....Chicago, Ill.

#### Ludwig Breitner.

WE submit herewith a circular just issued by the manager of Ludwig Breitner, the eminent pianist and teacher:

Ludwig Breitner, pianist and teacher, begs to inform his friends, patrons and the public that during October he will open a school of music at No. 311 Madison avenue, New York city, where he will receive applications for lessons. Special class for teachers and students preparing for professional careers.

Mr. Breitner, who was a favorite pupil of the great masters Franz Liszt and Anton Rubinstein, has decided to make America his future home, conducting a college of music on the same order as the Breitner School of Music at Paris, France, which was under his personal supervision, and soon gained for him a wide reputation, which extended to America and found for him many Americans among his pupils, some having since appeared in public. As a welcome to this country Mr. Breitner desires to offer a free scholarship to two young Americans, male and female students, not over eighteen years and not having the means to pay for a musical education, their admission to a free scholarship to be decided by a number of New York musicians who will act as a committee.

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# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1127.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, OCTOBER 30, 1901.

LONDON, ENGLAND—  
Hotel Cecil, Mr. Montague Chester, General European Representative.

BERLIN, GERMANY (Branch Office)—  
Linkstrasse, 17 W., is in charge of Mr. Otto Floerheim.  
Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

DRESDEN—  
Anna Ingman, Franklinstrasse 20.

LEIPZIG—  
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Conducted from London Office.  
Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Gallian Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées, Boulevard Kiosks.

VIENNA—  
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### SUBSCRIPTIONS:

Invariably in advance, including postage.  
Single copies, Ten Cents.

United States, . . . . .	\$5.00
Great Britain, . . . . .	£1 5s.
France, . . . . .	31.25 fr.
Germany, . . . . .	25 m.
Austria, . . . . .	15 s.
Italy, . . . . .	32.10 fr.
Russia, . . . . .	12 r.

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Three Months, . . . . .	\$35.00	Nine months, . . . . .	\$75.00
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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

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For Particulars apply to "Saturday Extra Department."

IT will be seen by an advertisement in this issue of the paper, published by Mr. Grau, that he has decided to engage legitimate musical stars to play upon the high-class vaudeville stage. The name of Mr. Grau is known throughout the land in connection with having managed some of the best artists in this country, and he is under the impression (and he is justified by the facts as the result of severe investigation) that there is a tremendous field open in which to appeal to some of the largest audiences in the United States, through the medium of the legitimate vaudeville stage.

We have all known that the concert business has not been satisfactory for our American artists. Prices have been driven down to figures that are not sustaining. The supply is greater than the demand; discrimination is not properly exercised; many singers sing for nothing merely to have their names appear in print under the impression that they are thereby getting a valuable advertisement (a great mistake, by the way), and altogether there is a great lack of business cohesion and principle in the conduct of the concert business.

Even the festivals are not the proper places now, simply because they have not paid. The Springfield Festival is a loss; the last Worcester Festival is a severe loss, and it now appears as if there must be some change of method and management in that city to bring about remunerative results. Other Festivals are also severe losses, unless the whole community springs up and unanimously indorses them. And the musical artists who have studied hard and can sing and play satisfactorily for the average public cannot secure that public through the concert business because it is not conducted properly, and they will only be able to secure that public throughout the country in a commercial, systematic manner through the vaudeville stage. Sooner or later this had to come. In the vaudeville theatres through the United States the most intelligent kind of audiences are to be found, and it must also be remembered that the cheap artist of the vaudeville stage has run out, so to speak, and has seen his day. They are known as "fakers," and the respectable vaudeville managers are tired of them. The old style song and dance, the colloquial artist, the minstrel imitator, and the buffoon and tramp are through, and are about to be relegated to a cheap vaudeville stage show; but the vaudeville theatres, with large investments, with handsome auditoriums, with well regulated stages in good locations in all of the large cities of the United States, are anxious to secure those artists who can sing and who can play good music, for the reason that the people want to hear good music.

Through Mr. Grau this opportunity now arises, and if our singers and players will study the matter, they will find that, after all, it is a question of business, and that if they are to be heard in concerts attended by a few people only, it is better for them to go before large multitudes, secure good pay and develop their careers.

IN an article regarding American pianists recently published from Paris in this paper, it was stated that not one American piano soloist was announced for next season in the United States. A letter just received says: "One exception is before us, and that is the case of Augusta Cottlow, who is an American and who was born in Illinois, and was a pupil of Frederic Grant Gleason and Otto B. Boise,

and who, although she lived for a long time in Germany, can be called an American pianist"—not only an American one, but a good one.

THE management of Mr. Paderewski's tour in the United States, which begins on February 14 at Carnegie Hall with a recital, is in the hands of Charles A. Ellis, of the Boston Symphony, assisted by John C. Fryer, the former Paderewski assistant manager. Charles A. Ellis is a splendid specimen of an American musical manager, and Mr. Paderewski will have no friction under his excellent guidance.

Mr. Adlington, the English manager, will accompany Mr. Paderewski in the United States as his personal representative, and from thirty to forty concerts will be given, but not further West than Denver, if, indeed, as far West as that. The tour is sure to be a success, and Mr. Paderewski is acting very wisely in not subjecting himself to the many personal discomforts involved in an extended detailed tour through the smaller cities. He will secure sufficient engagements in the large centres to insure for him all that he requires, and therefore it is that the tour is certain to be a success in advance—artistically and financially.

IF an American student of music desires to learn how musical literature written by native authors compares with that produced by Europeans he (or she) can reach a safe conclusion after a few years' membership in a circulating library. A canvass of the leading book-

### MUSICAL LITERATURE IN THE UNITED STATES.

stores will also help to convince the student that American authors of musical literature have been praised beyond their merits. Certainly very few native authors have written works of permanent value. The brilliant exceptions may be counted upon the fingers of one hand. Serious minded students who have carefully perused books on music in foreign languages or in the translations by foreign authors can find very little to elevate or instruct them in most of the books by native authors. This writer recalls at this moment three books by three Americans, all three published in recent years, that are almost identical in the matter and in the treatment. The three books, while published under different titles, have some things to say about the orchestra. One writer in his preface states that his book treats the subject from a different point of view. Possibly this author was able to find in his own writings what no reader has been able to discover for himself or herself. In all essentials this particular publication contains nothing that is not in the other books, and neither of the other books, for that matter, are remarkable for vigor or originality.

If some of the native authors had a musical kindergarten in mind when they compiled their productions, then they have performed a service to the community. But no brain trained in music or in literature can find in most of the musical literature by the home writers anything that suggests inspiration, deep thought, and alack and alas! not even sound musicianship. It is very evident that many of the books of this character were written to make prestige for the writer, and for no higher purpose—a low ideal indeed! It is also quite evident that those empowered with the important duty of selecting books for the public libraries have very little or no knowledge on the subject of musical literature. It is to be hoped that the individuals employed in supplying books for the sixty-five new libraries in the Carnegie chain will appoint people of authority to choose the musical literature, for it would seem a thousand pities to expend the munificent sum of five million five hundred thousand dollars and not give the people the reference and reading books they require in their efforts to seek culture. The sections in the majority of established

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libraries in Greater New York devoted to music and the fine arts are filled with the commonplace and ephemeral rubbish that abounds in this fair land of ours as in no other country on the globe. The libraries maintained by subscriptions are often no better supplied with musical literature than the free libraries. In music, especially in musical literature, we are a very new country, but the time seems to be at hand for a revolution in the matter, which for some hidden reason has been intrusted to a handful of commonplace authors and those friendly to them. Suppose an obscure but talented man writes a book that would prove of real value to a student, how is he going to make the facts known? By chance good books have been picked up in out of the way places, and books by Americans, too, that were damned with faint praise or dismissed with a perfunctory paragraph in the book notes of a daily newspaper. The critic assigned the task of reviewing the book may himself be the author of volumes of musical literature, and therefore may have not been wholly disinterested.

The mass of intelligent readers in this country are weary of the trite essays describing the difference in the construction of the oboe and the violin and the tenor and the basso voice. Then the tiresome classifications of piano scores, who wants to read them?

Far more entertaining than all these cyclopaedical efforts and ponderous reproductions are the pretty trifles by certain American women who have had the temerity to write and add volumes to the collection of musical literature. In these nicely bound publications the authors relate interesting and exciting anecdotes in the lives of the famous composers with vivid enthusiasm. Writers of this sentimental school depict the love affairs of the great of the past, and make all that they tell so wonderfully human and ingenuous. These biographical sketches are written with pens dipped in sympathy, and in the reading it is at least possible to keep awake. On the other hand, a drowsy feeling overtakes us after an hour with one of the dreary classifications. A book, any book and every book, must do one thing or the other; it must instruct or amuse the reader. When it fails to do either, it is not worth the paper upon which it was written. But the modest author may conclude that it will make no difference a hundred years hence. While that is quite true, still the present generation needs to be guided, and fortunately the people are waking up, and before many years will not be fooled into accepting a treatise on music unless it be the work of a master. To write a book on music requires a duality of gifts—first the writer must be an accomplished musician—not a mere theoretician—and second he must be endowed with the literary faculty. It is this blending of gifts that produced masterpieces of musical literature like Schumann's "Gesammelte Schriften Über Musik und Musiker," Wagner's "Das Judentum in der Musik" and Huneker's "Chopin." The last is probably the best musical biography written by an American. Who does not delight in this author's inspired portrayal of the Polish genius and his works? This is a book with a soul, and in less than fifty years it will be a classic in musical literature.

**THE OPERA EN TOUR.** THE Opera Company of the Metropolitan has been out for some time, and it is announced that it will give a performance in Texas in a tent. It has given performances in large hippodromes, &c., instead of in some of the opera houses, which were not large enough, and as it carries a portable stage and scenery with it, it can patch up the thing as it goes along. We understand that the five performances in Buffalo brought \$10,400, and that the Klaw & Erlanger syndicate has not continued its arrangements to have the company play in its theatres, because the com-

pany has refused to make certain concessions. All of these matters are of no particular public interest, but the papers seem to be filled up with them, because there is nothing else to write about, as music, science, art and literature do not amount to anything. It is only the opera and politics, and murders, embezzlements, fires, races, riots, lynchings, failures and strikes; but after a while things will change—when we are all dead.

We notice, among other things, that Madame Calvé would not sing in Nashville because she was sick or well—one of those two things; or because somebody said she couldn't sing any more, or because she thought she couldn't sing any more, or because of one of those many, many reasons why opera singers that are reported to get \$1,200 a night won't take the money—foreign ones particularly.

We also notice from Memphis a report that Miss Sibyl Sanderson lost her voice entirely in the performance of "Manru," which took place at New Orleans. Why the dispatch came from Memphis no one understands, except upon the conclusion that it might have been a typographical error. Maybe it never took place anyhow. Maybe it is only another kind of an advertisement, but we do not see how Miss Sanderson could have lost her voice entirely, when it was reported years ago that she had no voice any more. Excessive nervousness caused by an attachment—an attachment upon one of her trunks at a hotel—is the cause attributed to the loss of her voice. We cannot make it out. Probably she could not.

THE discussions caused by the creation of a "Meisterschule" at the Vienna Conservatory, under the management of Emil Sauer, has induced the director of the conservatory to issue a document in which he expresses his views on the subject. There is nothing particularly new in his statement. The conservatory, it is well known, has turned out many distinguished pupils, who have appeared as soloists, as capellmeisters and teachers, but there are others, pupils of ambition, with lofty aims, who are desirous, after graduating from the conservatory, to receive a more perfect training, that can only be acquired by strong individual guidance.

#### THE VIENNA "MEISTERSCHULE."

These pupils, therefore, on their graduation place themselves under some celebrated virtuoso, who is in a position to communicate the secret of the art in a course of instruction not limited by time or circumstances. The professors of the conservatory naturally felt dissatisfied at this practice, and undoubtedly it is not pleasant for an accomplished and esteemed teacher, who has laboriously during the brief school hours of the conservatory brought out young talent, to see them seek advice and training elsewhere, in order to develop their own individuality. Yet this is inevitable with any conservatory school system, and the new "Meisterschule" will form a course quite separate from the older professional schools. It will be open only to graduates of the conservatory who wish to adopt the profession of soloist, and to others equally well qualified for admission.

While in the conservatory the time of teaching is divided among the several pupils, and each has in succession to do his task; in the new special school it is the teacher who will be active and attract the attention of the pupils by his example. The conductor of the Meisterschule, for example, will recommend his pupils to study beforehand the first movement of some piano concerto or other piece of music. Then after a certain lapse of time, he will ask some of his pupils to play it over, and then—after general remarks—will go to the piano. He will speak of the character and form of the piece; then will follow the dissection of the chief motive and its working out. He may then think it advisable to play the piece for the first time. Then he will bring out technical de-

tails, determine the fingering, indicate the rhythmic difficulties, and place in the clearest light the moments of the greatest climaxes. In such a lesson one of the pupils may take his place at the piano, the teacher then will watch the playing, always in the presence of the other pupils, point out mistakes, recommend such a figure or such a passage to be more often repeated. The other pupils will be gradually attracted, and become familiar with the mechanical details.

The pupil, by his performance of separate periods, passages or cantilene, and then by performing the whole piece, demonstrates how far he has penetrated into the work, and what effect he produces. An attentive pupil will thus be in a position to master the work according to the teacher's ideas, or display his own individuality. Thus the most instructive works of the classical and modern piano repertory will be analyzed and studied, and the pupil gradually have a good foundation for his future concert repertory. The time when he can appear in public is the affair of the teacher alone.

To most people all this manifesto of the director of the conservatory contains nothing new, and it is strange to find it necessary to issue it in a city once the musical centre of Germany.

#### NOT ENGLISH OPERA.

"NEW YORK, September 30, 1901.

*Editors The Musical Courier:*

"Considering the noble fight you have made for years in the columns of THE COURIER for an American opera, managed by Americans, staged by Americans, played and sung by Americans, in English, it is a surprise to me when an effort is made in this very direction that you have so little to say.

"If the Castle Square Opera Company is not all we could wish for; if it cannot, as now organized, compete with the Grau combination, still it is and has been for years an effort in the right direction. If more space was given to it in your columns it would very soon receive the consideration it really deserves.

"Many of your readers, as well as myself, will read with pleasure and profit a full, analytical criticism of the several operas as given and sung, besides stirring to greater efforts the young American artists who are striving to gain recognition.

"Surely there must be on the staff of THE MUSICAL COURIER many gentlemen eminently fitted to do this work.

"Yours very truly,

"YVONNE DE LAET."

IF the writer of the above letter will read the criticisms of the daily papers she will find that the Castle Square performances are of such a nature as to produce only ridicule. In former years, before the Castle Square Opera Company passed beyond its possible limits into a sphere to which it did not belong, we did everything possible to assist it and aid it in the cause of American singers; but the company adheres to the old traditional methods, and there has not been the slightest progress made. When the chorus singers get ten to eleven dollars a week and singers are paid at the rate of thirty-five or forty dollars a week until their voices are completely shorn of every possibility of tone there is not much to criticise, and when the orchestras are so small that they cannot play the scores as they were originally written by the composers criticism ceases. What is the use of doing anything to encourage such methods? We might as well give it up. The proper plan for THE MUSICAL COURIER hereafter is to boom the foreign artists as much as possible, until the country becomes thoroughly nauseated with them and then that will end it. It seems that our opposition is not appreciated anyway, because instead of having good English opera under proper auspices the whole thing is mutilated. Then it is called English opera, and we are told that we have no singers here and no temperament and no artistic instinct, and that THE MUSICAL COURIER position is untenable. The Castle Square opera scheme was spoiled when it allied itself with the Grau scheme, and so it was predicted in these columns at the time.

# EUROPEAN FANCIES.

SOME seven years ago, after a four months' trip to Europe, I stated that unless the industrial and economical systems on the other side of the Atlantic were rapidly changed the old countries would become industrial colonies of the United States, and I said this because I observed that the machinery (where there was machinery) was clumsy and slow; that the men handling it were merely accommodating themselves to it and not urging the work forward; that men at work on public improvements were doing as little manual labor as possible; that counting room methods were antediluvian and calculated to retard rather than forward and advance business, and that banking was interlaced with red tape which interfered with commerce. Since then I have been in Europe many times, and I now see confirmed what originally impressed me—confirmed in the general opinion of awakened Europe that the United States is a dangerous competitor and a factor necessary for serious contemplation, and confirmed in what I observe as the helpless condition of old nations fortified by and cemented in old traditions from which they fear to make sorties.

When one carefully observes small details, not forgetting generalities in the contemplation of particulars, the causes at the bottom of the phenomena are readily discerned, and I believe it might interest our readers to learn how everyday occurrences differ from our routine of life. I shall not follow any plan, but tell the story as I go along.

The public conveyances in the cities of Europe are limited, and there are no more persons admitted in street cars and omnibuses than there are seats, except on the platform, where the prices are one-half a cent or a cent less for a limited standing room. The number of standees is indicated just as the seat numbers are indicated. Tickets are issued in many places. Prices range from one to four cents (and I always quote American money). The pace is slow, even where there are electric cars; the cars are heavy for their size and look like modern juggernauts. Women stand almost invariably because the men manage to get in ahead of them. When a man rises to give a seat to a woman put your money on him and gamble that he is an American. I have seen officers push women—a fashionably dressed lady in Cologne—aside to get a seat by getting in ahead.

The municipality controls the traffic; it regulates the street car and bus and carriage systems, and it does so wonderfully well. The whole European municipal system—as a whole and certainly individually as applied to the great cities—puts our city governments to the blush. Police corruption has been discovered in a few isolated cases and quickly ended in degradation and punishment, but the high plane upon which cities are governed, the economy of the systems, the solidity of all public constructions, the care and guardianship exercised, the purity of the administration, the incorruptibility of the bureaucracy, the quick and effective punishment of offenders and criminals, the power of the law and the respect for it make an American feel as if we have a huge task before us in converting our civic life from its present political involvement into the European economic governments that have brought about such perfect municipal paragons as Paris, London, Berlin, Leipsic, Frankfurt, Manchester, Cologne, Brussels, Amsterdam, Hamburg, Dresden, Stuttgart and hundreds of smaller cities. We are in a bad way with our city governments, the very foundations of our national life, and it seems a hopeless task to bring them into line with the highly civilized communities of Western Europe.

## NO HURRY.

The people are not in a hurry; they do not rush, and they have a congenital aversion to a precipitate

act that, in the long run, is apt to bring about paralysis. They have no 10 minute lunches standing at lunch counters eating hard boiled eggs or sandwiches, drinking milk in mid-day or cocktails early, at noon and at night or standing for miles in street cars in the morning only to do so again in the afternoon or the return trip home. They do not care to break their necks or their livers in catching ferries and suburban trains on fast rushes in great masses, crushing one another to see who can become the most uncomfortable. They do not work with feverish anxiety, watching the tickers for accounts of all kinds of events from finances to field sports and all that is possible between the two. They read their newspapers at leisure, and they do not care how fast we consider ourselves so long as we do not interfere with them.

And right here let me say that when we Americans go to Europe we go on the strength of our own invitation, for Europe does not invite us. As we voluntarily visit those countries we are not acting like well bred people when we criticise them while we enjoy ourselves in them. This is plain language. It is true that the fee system is a shame; that any system that makes those who work depend upon others for the estimate of that work is vicious, and that sooner or later Europe must pay its workers and servants and emancipate itself from this beggary. But it must also be said that the present exorbitant fees paid out to porters, carriers, servants, messengers, drivers, &c., are due to the irrepressible American traveler who has so lavishly dispensed the fees that, within my own recollection, they have been driven to three times the former rates. We Americans have no right whatever to complain of the senseless fee and overcharging "outrages," as we call them, for we are responsible for them through our annual invasion of Europe, our reckless expenditures, our indifference to sacred traditions, which we have defied particularly in the fee system, driving it into dimensions that are appalling the Europeans themselves.

Should, through any causes, the American pilgrimage to Europe cease, one-half of all the hotels of Western Europe would be compelled to close, as many now close in the cold season; hundreds of thousands of people would be thrown out of employment and great distress would ensue. Naturally this would, by reflex action, injure us, for those people are our direct and indirect customers, and it is to our own interest to see them continue in prosperity, although at present there is a serious commercial depression all over Europe—excepting possibly France, and in France the taxable basis is rapidly reaching the point of exhaustion.

## DEPRESSION.

The depression in the German iron industry is causing profound anxiety, this industry being the leading one, as the case is with us. The wine crops in both Germany and France are not up to standard this year, Charles Heidsieck's annual report to the London Times giving as the reason the continued damp and rainy weather. The recent Leipsic, Cassel, Stuttgart and other failures, involving 70 million American dollars, have cast gloom and apprehension among German financiers. The war in Africa has been a great, although silent, strain on the English nation. The great cost of the China expeditions, for which there can be no substantial return in years, is now felt. Add to this the standing army expense of Europe and the feverish competition in the construction of naval outfits, and it can readily be seen how we here, even without aggressive competition, are bound to win an enormous industrial victory over our friends across the seas.

Burdened as Europe is with these expenditures, it

is trebly burdened with its slow and deliberate methods, during which younger nations gain the advantage by acting, while the older are considering. Before a European business man will take what we would call a business trip—say of two or three weeks—he will debate it for a month with his associates, and always with his family. I do not mean the exceptions now—I mean the general rule. All Europe is constantly amazed at the indifference we exhibit in crossing the ocean. Frenchmen rarely leave home; Parisians seldom. A Parisian editor once said to me: "I recently visited London; I am sorry I lost my time there. Why should I ever again leave Paris? The whole world comes to Paris. It must be the only place. Therefore I shall not leave it again to visit any foreign city." That is the proper conception of it. French railway trains are filled with English, German, Russian and American travelers. Considering that French railways run in France, French people are supposed to patronize them, but Frenchmen are not colonizers, and just as they are not colonizers so they are not travelers even in France.

The pneumatic tube postal system in the large cities is a great improvement on our local postal means, for the purchase of a postal card or a sheet insures its delivery at the local postal station of the district to which it is destined within about a half hour, and the message is in the hands of the receiver about an hour after posting. The difficulties of underground pneumatic service in New York could be removed now by utilizing space in the Rapid Transit Tunnel; of course I suppose this has been considered, and the benefit of such a scheme can well be imagined when we remember that with it in operation a letter could be sent from Trinity Church to the Bronx and delivered in that section within an hour after mailing. The Postal Systems of Europe are advanced, but the amount of mail handled per capita is very much less than with us, and for every 10 letters distributed during a trip by a London or Paris or Berlin letter carrier our letter carriers deliver 50 to 100. The huge packages of letters seen in the hands of our letter carriers are unknown, and the European letter carrier carries a small pouch held by a strap running around his neck, and in this satchel his letters are packed away and quietly delivered without rush or exhaustion. The same is the case with the postal collectors, who carry no such pouches of mail as ours do.

## ECONOMY.

Telegrams are sent in the majority of cases without the christened name to save charges, for they charge for every word. Thus they read: "Jones, Edgeware Road, 20," or "Smith, clothier, Worcester," whereas we would say: "J. Smith, 110 Front Street, Worcester." The telegrams are written on receipt on a thin tissue paper, which is faced on its side with gum. It is pasted by closing it after wetting it and then mutilated in opening. In England a brown envelope of the cheapest paper is used, the address being written in lead pencil, but the impression is so dull that it requires an effort to make it visible to the eye. In fact, cheapness is apparent in everything in the Government service, and the profusion of telegraph blanks to which we are habituated in our offices, hotels and telegraph offices is utterly unknown. Frequently there is delay because people must inquire for blanks. Blotting paper is found only in large sheets, and is not used freely as we use it here. It is in portfolios and is carefully guarded, and only when it is utterly useless a new sheet is supplied. In Southern countries sand is used in the Government and mercantile offices for "blotting" the ink. Every possible economy is exercised, and this spirit runs down into the most intimate forms of existence, such as the feeding of birds or dogs and the use of blacking on shoes or the time for the use and wear of a necktie, which must last six months or a year, according to superior fiat, or the time allowed for gloves to be renewed or



the years a man must devote to a stovepipe hat, which is frequently inherited by the son and put aside until he reaches manhood. Coal is counted by the piece and must last as per allowance. Twins must dress exactly alike. The bootjack dare not be used in any room except its own, where it has been doing service since the revolution of 1830. Economy and frugality are the universal laws and they are at the basis of the ability of Europe to resist, to some extent, the cancer of the Standing Army.

Trains in Europe always arrive on time; that is, they get into the depots at the time they arrive. I have been on time on short trips about once in every three trips and once in every four long trips. The toilet arrangements are abominable and barbarous and utterly devoid of the delicacy of treatment to which American ladies and gentlemen and even children are accustomed. In fact, the spirit of chivalry toward the gentle sex has departed entirely, and no wonder when one sees the field and outdoor work in Germany, Holland, Belgium, Austria, Switzerland, Italy and partly in France done by women, and when the menial service is performed by them almost entirely, and when in Germany they act as guards at the Railway Crossings. With millions of men in the Army the work must be done by the women, and that destroys, not only chivalry, but the spirit of romantic love, for such women cannot be the mothers of a romantic product. Not only is this self-apparent, but the contagion passes into the higher circles, which are also taught to disregard any function that is separated from the military—and which advances the latter caste so far as a social outpost that no other is in sight. Very naturally the woman ceases to exercise influence; in fact, the feminine influence must be entirely eliminated in those countries where the standing army represents the idea of National protection. Women are married for position and for the dot. That closes the chapter of romantic love, carrying with it all that follows the destruction of that Greek ideal realism, and for that reason we see the multitude of deformed, uncouth, crippled and hideous creatures all over Europe.

#### ANARCHY.

These conditions naturally breed discontent and its most brutal modern manifestation, namely, *modern* Anarchism; for it is false to attribute Anarchism to Socialism, the two institutions being hostile and politically antagonistic. Socialism is a politico-economic creed, the outgrowth of various scientific methods projected by philosophers and specialists for the purpose of ameliorating social conditions and bringing about *modus operandi* for a better equalization of European caste distinctions. Anarchism, in its modern sense, is a protest against all Government, and therefore against Socialism, which is a form of Government, and the particular article of anarchistic creed is force, followed by destruction. It opposes force, as represented by Militarism, by force, which ends its argument, and this paradox is accepted by Anarchism stolidly, for it ignores argument, just as War does. Modern Anarchism is born of Militarism, which is bringing about the mental and physical deformity of the race through the degradation of the woman. The higher the female type the finer the male type—the reverse following. Out of this grows the discontent generated by defective conditions of heredity and fortified by defective and depressing environment. Modern Anarchy is thus produced and appears as the vital antagonism of its progenitor and the representatives of the same.

The assassination of McKinley, although it produced a tremendous upheaval in European sentiment which I was amazed at, but which, after reflection, I could readily understand, will not bring about any practical plan that can affect the future of Modern Anarchism. Universal law cannot be enacted against it, and law will not alter the fact. As the medical man said: "You cannot cure tuberculosis

with a poultice." Anarchism is a social condition which laws cannot reach. The people themselves can reach it, but the people must first be born and educated and reared under a different environment before they can deal with it. As they are now born and bred they produce it; they therefore cannot be expected to destroy it. In fact, it is their own product and is cultivated by them constantly. It will never cease until the political conditions of Europe bring about the abandonment of the Standing Army.

Ideal Anarchism signifies the abandonment of Government through the ideal state. It is Platonic. Modern Anarchism is a direct outgrowth of prior social phenomena and is illustrated by the Aristotelian theory—*ergo*, modern science as applied to the Social State. The ideal Anarchist with his ideal state requires no further police control and that ends administrative force known as Government. The modern Anarchist uses the bullet and dynamite which have been placed at his disposal by the modern state of Force; it is simply the answer to the question. The modern State made the weapons for the use of the Anarchist after first producing out of itself the Anarchist. Force, national prejudices, race prejudices, universal greed, resulting in colonial robberies; Chinese bigoted Gordonism subsequently introduced into Africa, a huge continent quietly disposed of among themselves and partitioned by European nations among themselves with total disregard of the inhabitants; Railways built through deserts where the lines could not be fed by local freights or traffic, but for the purpose of securing military advantages at distant points, and therefore bankrupting in the end; fleets built at enormous cost to support land force with sea force and to uphold colonial conquest and with such effort that after a few years only the new vessels make the old types useless. National debts piled like Ossa on Pelion until the figures reach into the mists of finance, and all backed by Standing Armies, which march into the heart of an old civilization like China to impress upon it the modern causes of Anarchism.

Europe has done its best to breed the modern Anarchist, and it has educated him in the use of the weapons to attain his end. To help him along, Ibsen, Suderman, Hauptman, Tolstoi and D'Annunzio supply him with a pessimistic literature that gives him from his viewpoint every argument to defy the Gods and Man, too, and then we expect that the principle can be destroyed because one more victim has been sent to his doom. No; it cannot be done that way. Nor can it be done by driving native monks and nuns out of France.

#### AMERICAN TRAVELERS.

Those American travelers who do not visit Europe for business or professional reasons spend their time in a routine manner laid out, unconsciously to them, by the force of the traveling tide and arranged in accordance with plans to cover the largest field in the most rapid manner. They live in hotels and pensions where Americans are catered to, on railway trains, in museums and galleries and among the historic monuments. All the information and knowledge they can possibly gain can only be superficial and, even worse than that, artificial, and very frequently it is misleading because it is prepared for the superficiality of the itinerant and expeditious traveler. Besides this, the tours are done so rapidly that the visitor, unless he or she is a student who has made preparatory investigations, becomes confused and many an American has returned home with inverted ideas on portentous historic, artistic and other achievements and facts. This does not mean that Americans should not travel, but it does mean that our annual American hegira to Europe has become a cut and dried proposition from which romance, idealism and art have become eradicated and of which little but travel alone remains, and to travel merely for the sake of traveling is stupid unless it be for the sake of health, and then the many

inconveniences of European travel must certainly militate against hygienic improvement.

The European caravansaries are all on the alert for the American; the railway depots swarm with them. London, Paris, Berlin, Switzerland, Bayreuth and Oberammergau in season are overflowing with them and everywhere we find crude preparations calculated to make them appear at home. When we leave for foreign parts we do so first to see foreign lands as they are; second, to get away from home and home manners, and third, to get time to digest what we see and hear in order that when we get back home we will know why we left it. When the American traveler gets to Europe English greets him everywhere; he hears no foreign tongue; the hostleries are Americanized as far as possible; the guides understand how to treat and explain to Americans as Americans are accustomed to these things in America. America is flatteringly brought to the foreground, and the whole foreign flavor is as much as possible eliminated from the environment of the American. There must be 150,000 to 200,000 Americans in Europe every year, including those who stop over. Allow them \$10 apiece a day for their total expenses, including passage money, &c.—a very low average—and that means \$2,000,000 or ten million francs paid to Europe daily by Americans. This does not include purchases, and Americans are ravenous buyers in Europe, certain firms and dressmakers, milliners and other establishments existing purely on American trade.

I am used to figuring. My occupation has compelled me to study financing, and I find figures generally bringing the truth forward before one's countenance with certainty. When I base my calculation of 200,000 Americans in Europe every year I mean that that body of people from America is in Europe every year, but not every day of every year. Nor do I include the return to Europe of steerage passengers, constituting an enormous multitude, as witness merely the half dozen Italian steamship lines with their cargoes of returning sons of the Sunny South. Dresden has a foreign English speaking community of 30,000 souls. Berlin, Munich, Florence, Rome, Paris, England, Switzerland hold thousands of permanent Americans who reside abroad for years. I conclude, then, judging from the annual transatlantic tourists' figures, that 200,000 Americans reside in Europe 100 days, including the permanent residents. At ten million francs a day this represents an annual tribute to Europe of \$200,000,000, or one thousand million francs, and it is this money that enables Europe to remain a healthy customer of ours. It constitutes the kind of reciprocity to which the late President McKinley alluded in his speech at Buffalo the day before he was shot.

The traveling system to Europe will not only continue but it will increase perceptibly on the basis of the constantly enlarging community of interests that has gradually become manifest. But the rapid advance of culture in America due to the accumulation of wealth and the parallel possibility of art culture will change the methods and emancipate us from the tour of the beaten path. The culture of languages, now progressing so rapidly with us, will aid in making the American independent of the guide, and then the true value of travel will be felt and the best results obtained.

#### ART AND MUSIC.

We have no independent judgment of art, and for the best reasons; we are too young. There has been no time for American art, although Europe has in its fold prominent among its own artists some Americans who are in the very front rank. Their names are familiar. Our own judgment of art can only become free from European influence after we have elaborated what art means with us, and until we develop an art of our own we must depend upon Europe, which is not only filled with examples of ancient and modern art, but which is continuing to

offer stupendous examples of what the human mind is capable of at the end of the past and on the threshold of the moving century. Mr. Huneke's letters from Munich tell us what that one community is doing, and other cities are pushing forward original productions of intense vitality. The Emperor is making Berlin artistic; the modern Milan school of sculpture is evoking constant attention, and Russia as well as Scandinavia is in a fever heat of artistic workmanship, both sections being lavishly prolific. We have no such phenomena yet, because we are still in spirit colonial, and so long as the trend of travel is in one direction we will continue colonial, and until we have something more to offer to allure Europeans to our country than natural scenery and commercialism we will remain colonial, and there is nothing to offer to remove colonialism except art, and we have, as yet, no American art. Can we ever attain an American art if we continue to cultivate foreign models? I am sure I cannot say, and I can find no one to offer a solution. Some of the ancient artists traveled, so far as we know, but did Myron, Phidias, Praxiteles, Parrhesius get their inspiration in Assyria or Egypt? Or at home or from Homer?

And so with music. We are in composition European from wig to sole. Mr. MacDowell will forgive me, for it is nothing ungracious, and it is candid, which is the soul of criticism, and it is complimentary, but Mr. MacDowell is German as a composer. His is German music. So is Chadwick's. Chadwick has a dash of Scotch rhyme and rhythm and here and there a suffusion of the light American fantastic spirit, sometimes commonplace, just as Mr. Hale tells us of his "Judith," but Chadwick (Leipsic school, I believe) is in composition German. Mr. Foote is not original, and he does not claim it, modest and forbearing as he always is. Gifted composers everywhere write songs and pleasing orchestral phrases just as academically as Mr. Foote, and some are Americans and some not. Mr. Parker is to return to Munich to cultivate music on broader lines, but Mr. Parker is German and Händelian, the latter rather forced, and wanting in spontaneity because he is German, and has not yet secured a grip on the English Händel. His mass choruses want sonority, masculine force, that herculean power that Händel got out of voice massing and that we hear in Brahms.

And, talking about Brahms, the latter's music is a fixture in Europe to-day. While enthusiasm and appetite exist for Tschaiakowsky, for Brahms there is a deep seated, profound reverence, and he stands without the question mark. One can feel the universal silent consent of veneration for genius in the Brahms cult. Rubinstein has vanished like the river in the desert, and programs by the thousand are performed without his name. Ten years ago his songs were still abundant. The chamber music, the two Trios, ops. 18 and 36, and the "Ocean Symphony" were yet *incorpore*; now all is silent except the D minor Concerto, and that is also on the wane. In fact, the virtuoso-composer is becoming an epithet read only on the title of dead works. For that reason European musical folk shake their heads when Liszt is mentioned, although he towered far above the virtuoso as we know him in composition. But the Liszt piano passage work has lost its force, the chromatic configurations and the tickling trills sounding somewhat vulgar already. It seems as if he was simply played to death. The orchestral compositions of Liszt are not as freely used, comparatively speaking, as we use them here. The new composer is forcing them aside.

#### OUR SOLUTION.

If we wish Europe to come here to listen to music we must acquire, secure, give birth to or hire an American musical art. This we shall never do on this Earth as long as we continue to import European opera and opera singers who will *never* cultivate our American songs and under whose control

no American opera can ever be produced. There is no reason why we should have American composers when it is a foregone conclusion that no American opera can secure a hearing. With the perennial visitation of the European opera virtually under European auspices American music will always remain as it is, and we know what that means.

All this is naturally our own American fault. We erect a high protective wall to keep competition out, and we make millions and we make millionaires galore, and we get so rich that our millionaires, in order to avoid a national calamity, must give millions away to keep money circulating. And yet with this fact staring us directly under our eyes, apparent to the whole earth in the result of an industrial condition that now virtually also forces the nation to adopt reciprocity to maintain our own customers so that they can live and remain customers—I say with all this before us we have admitted foreign musical schemes free from all tax to stifle the American spirit, which has grown and prospered through the very opposite policy; we have not protected music, which needed protection more than any other pursuit, and now, after years of free trade in it, Europe controls us in music, and, outside of Sousa, not an American note is heard on the other side—and Sousa was protected because he protected himself.

One of these days the whole musical profession will arise in a body to indorse my position. I do not believe in Chauvinism, but when the whole world opposes our policy with its protected Chauvinism we are bound to end as we are to-day ending in music—without an original American musical art, without an American recognition abroad and without recognition of American talent at home because it is forced aside by Europe. Every visit to Europe confirms me in these principles, and I reaffirm them with a stronger conviction of their salutary justice now than ever before.

If men like MacDowell, Chadwick, Parker, Gleason, Huss, Klein, Van der Stucken, Busch, Brockway, and the many others, could look for support at home; if we would cease to treat them as academicians by giving to them as much play as even unknown foreigners receive; if we were to put a firm protest upon the system that paralyzed English composition, which has resulted in a submerging of the national spirit by a foreign wave so that Purcell—great a man as he was—is comparatively unknown; if we wish to avert such disasters we must first of all stop the periodical invasion of an organized band of foreign singers, not one of whom will ever cultivate or sing *one* American song. This is the one great cancer in our musical life—the foreign opera scheme under foreign, unsympathetic control, and until we abolish it we will go along lackadaisically and finally end in music as England has—England, which has not produced in over a century one great composer, and never a first-class conductor, pianist, violinist or vocalist. That is as sure as the G minor fugue of John Sebastian Bach.

AT SEA, October 17, 1901.

BLUMENBERG.

THE Metropolitan Opera Company, of this city, will begin its annual sessions in this city on the 23d of December—Christmas week. All of those foreign opera singers and the American girls who have lost their voices in Europe will participate as usual, and the daily papers will be filled with all the reports on this subject, to the gratification of the numerous readers, &c.

MR. DUNKL, of Pesth, Hungary, the former manager of the violinist Kubelik, has withdrawn all suits in consideration of receiving the benefit of an interest in eight farewell concerts that Kubelik has been giving in Prague and Budapest. Matters will go along pleasantly now, everything having been satisfactorily adjusted.

#### LONDON NOTES.

HOTEL CECIL, October 18, 1901.

Signs of reviving musical life are once again making themselves manifest in London, and patrons of concerts are evidently finding their way back to town from seaside and country houses. On Saturday Mr. Vert gives his annual concert, and the program contains all the usual array of stars. On Monday the first of the Richter concerts takes place at St. James' Hall, and though the program contains no startling novelty, it is certainly unimpeachably orthodox, including as it does Dvorák's "New World" Symphony and Beethoven's "Leonora No. 3" Overture. The most interesting number is a portion of Berlioz's "Romeo and Juliet" Symphony.

The most interesting concert that has been given so far has been Mark Hambourg's first piano recital, which took place at the Queen's Hall on October 5.

Mr. Hambourg's career up to the present may be divided into three stages. He first appeared some years ago as a prodigy and then he created a considerable sensation. In a year or two he grew out of the prodigy stage and appeared as a youth with a technic that proved a great advance upon that which he had displayed in earlier days, and also with no small amount of promise. He now appears as a full blown pianist, and the promise which he showed before has been fulfilled, contrary to the usual custom of prodigies.

One of the most striking features of Mr. Hambourg's playing is his marvelous technic, which he has developed to an extent almost unknown among pianists. Pabst's concert paraphrase of Tschaiakowsky's "Eugen Onegin" is not a great piece of music, but its difficulties are abnormal. Mr. Hambourg, however, seemed to consider it a mere bagatelle, and its difficulties faded away into nothing.

The second movement of Chopin's B flat minor Sonata brought out some of the best characteristics of his playing, and in it he displayed a beautiful touch.

One of the most successful performances that he has given took place at his first appearance at Mr. Newman's Promenade Concerts. He is pre-eminently successful in Rubinstein's compositions, and he played that composer's D minor Concerto with a fire that positively brought the house down.

On October 12 Mme. Clara Butt (Mrs. Kennerley Rumford) and Kennerley Rumford gave their first concert in London since their marriage. Madame Butt has improved considerably of late, both in her choice of songs and in her interpretations of them.

It is true that in classical music she is not yet quite perfect, and her singing of Schubert's "Aufenthalt" and "Auf der Waser zu Singen" was not all that could be desired. She was far better in Franz's "Im Herbst," and she was at her best in Chaminade's "Chanson Slav," which she sang with rare beauty of tone.

Mr. Rumford produced a new and interesting song cycle by G. H. Chitsau called "Songs From the Turkish Hills." They are well written and interesting, but rather dismal, and the local color, though quaint, is a little overdone.

The programs of the Queen's Hall Promenade Concerts have lately been full of interest. Among the novelties may be noted a very attractive suite by Herr Otto Floersheim, which found great favor. It is called "Liebesnovelle" and sets out with the object of telling a love story, which it does in six very pleasing movements.

Less interesting was Herr Josef Bloch's "Suite Poétique." Most of the music contained in this suite has been heard before in the works of other and more skillful composers.

Herr Volbach's symphonic poem, "Es waren zwei Königskinder," is, however, a very interesting work. It has plenty of melody, it is dramatic, climaxes are well handled and the scoring shows the hand of a very skillful writer. It is well worth the notice of orchestral conductors.

Mr. Wood has also been delving with great success among less known works of great composers. One recent program included a Bach Suite, a Händel Concerto and a Mozart Sonata for organ and orchestra, while a Beethoven program contained twenty-four dances by that composer and two pieces for woodwind, the march in B flat and the Rondino in E flat.

On Tuesday a concert was given by Herbert Brown at Bechstein Hall. Mr. Brown has a baritone voice of pleasant quality, but he makes too free a use of vibrato. At present his singing lacks variety, a fault, however, which may be mended by careful attention.

On the same day a recital was given at Steinway Hall by Miss Edith Henderson, a soprano; Miss Winifred Jones, a pianist and composer, and Miss Mary Warley, a reciter.

The Crystal Palace concerts, so long conducted by Mr. Manns, are now in the hands of Mr. Wood and his orchestra. The programs have nothing to distinguish them from those which the same orchestra gives with such success at Queen's Hall.





THE BERTHOLDT,  
126 MARYLAND AVENUE S. W.,  
WASHINGTON, October 25, 1901.

"NOTICE that you never make an effort to advertise your business," said a representative of a musical paper, as he grasped the hand of a well-known music teacher in town, upon entering his cozy studio. "I have looked through musical papers, newspapers, theatre and concert programs, but never have I seen your name in an advertisement. I believe also that it is not your custom to issue circulars or any other advertising material."

"That is quite true," replied the music teacher in a sonorous, well-satisfied tone. "In fact" (drawing himself up to an imposing height), "you see, I do not need to advertise. I have more pupils now than I can handle, and it would be a waste of time and money for me to advertise for new pupils when I already have a large number on the waiting list, who are anxious to start now, but cannot, as I have no hours which are unengaged."

"How many pupils can you accommodate, may I ask?" "Certainly. I teach from 9 to 12 in the morning and from 1 to 5 in the afternoon. That makes seven hours a day. Now, as my lessons are each an hour long, you will see that I can teach seven pupils a day, and as there are six teaching days per week you will find it no difficult matter to count the number of my pupils. I teach ten months in the year and have all I can do. During the summer I have numerous requests for vacation lessons from pupils, which, however, I am obliged to refuse."

"Were you always so successful here, may I ask?"

"No, I cannot say that I was, but I have been here for fifteen years now, and I think I am not boasting when I say that I have a large following and a big reputation."

"Now, Mr. Musician, if you will not take offense, I am going to try to show you that your idea about the uselessness of advertising is all wrong. You say that your business is so fine that it cannot be improved. You say, in effect, that you are already such an important person that everyone or nearly everyone knows you, and that you are so successful that you can afford to do away with all advertising schemes whatsoever."

"In the first place your position must be wrong, as it is always the most successful and prosperous business houses which spend the greatest amount of money in advertising. Surely these large mercantile concerns would not waste their money by putting it into something which did not pay."

"Yes," assented Mr. Musician, "you are right about that; but then, you know, music is different from the dry goods business."

"That is just where you are wrong. You musicians consider yourselves on a different plane from the rest of the world and that is why most of you grow so very conceited and narrow minded. I believe that musicians are more jealous of each other than are the heads of the large competitive business firms, and they have much more money at stake than you have in your business. Just tell me this? Is it any more honorable or praiseworthy to teach people to play the piano for a living than it is to—well, say to measure cloth behind the counter, or to lay carpets?"

"I do not think I would care to lay carpets."

"No, of course not. It is well, for you wouldn't be able to do the business very satisfactorily I fear. Now I want to prove to you, Mr. Musician, that the music business is, after all, run on the same principles as any other business, and that the more successful you are the more advertising you should do. Now you have forty-two pupils, you say. How much do you charge each of those pupils, if I may be so bold as to inquire?"

"My price is \$3 an hour."

"Then your income is \$126 per week. Why do you not raise the price?"

"My dear sir, I do not teach for money. I am satisfied with \$3 an hour and do not need any more. I am interested in my pupils and it is my principal aim to turn out as many artists as I can. I am not a money grabber, as you seem to think."

"Excuse me for the suggestion. If, then, you are not anxious for money, I suppose you are anxious for talent. Is it not difficult to find pupils with the talent and ambition to make the best use of your instruction?"

"Ah, you are right there. I'll tell you frankly that if I could find a Paderewski or an Aus der Ohe in embryo I'd teach that pupil for nothing and cheerfully devote years to his training and advancement."

"Ha! Ha! You are certainly very amusing, Mr. Musician. Why has it not occurred to you that the very way to attract a future Paderewski to your studio is to advertise? If you had kept advertising steadily all the fifteen years you have been plodding along here you could now afford to turn away every one of those forty-two mediocre pupils of yours and fill up your studio with talented students. Besides, if you had a good outside reputation pupils would come to you from New York for their 'finishing' lessons instead of leaving you just when they are ready to do you credit, in order to become the pupils of some New York teacher who has advertised extensively, and who therefore has a larger reputation."

The Washington Saengerbund opened its season last Sunday evening with an interesting musical program at the club rooms. Among the attractions of the concert were the performance of the "Semiramide Overture" without a rehearsal by Donch's Orchestra and a difficult flute solo by Henry Jaeger. Fred Seibold, a pupil of Herndon Morsell, who sang a tenor solo, is said to be the possessor of a fine voice. Henry Xander, the musical director of the Saengerbund, has composed two beautiful little piano pieces, which he is about to publish. One is a Romance and the other has not yet been named. It is hoped that Mr. Xander will overcome his modesty and will perform these at the next Saengerbund concert. They should certainly be heard.

H. H. Freeman, organist of St. John's Church, is privileged to allow his organ pupils the free use of the church organ for practice. The organ is run by water and the church is obliged to pay a heavy water tax for the water

consumed by the pupils when they practice on the organ. This is a new idea for the temperance cause and I should advise the W. C. T. U. to use their influence in recommending other churches to supply water for a similar purpose.

Miss H. Theodora Wight has been engaged to sing in Baltimore next week and will also be heard in several songs in the third of the Koehle-McReynolds lecture recitals to be given during the coming season.

BERENICE THOMPSON.

#### Anderson-Baernstein Joint Recitals.

LAST evening the first of these interesting recitals was given at the Lyceum in Englewood, N. J. The house was crowded to overflowing and standing room only was to be had. The enthusiasm was intense, and after each number the applause was spontaneous and genuine. No two vocalists within our present recollection, with the exception of the Henschels, have ever presented a program so well balanced; and from a vocal standpoint the performance was far ahead of anything presented in recent years. The second recital will be held at Memorial Hall, Brooklyn, to-morrow (Thursday) evening, October 31, when the following program will be given:

Duet, Night Hymn at Sea.....	Thomas
Sara Anderson and Joseph Baernstein.	
Recitative and air, from Hérodiade.....	Massenet
Joseph Baernstein.	
Abendlied.....	Loewe
In der Kirche.....	Loewe
Maienkätzchen.....	Brahms
Meine Liebe ist grün.....	Brahms
Sara Anderson.	
Loch Lomond (old Scotch).....	Lawson
Pretty Polly Oliver (old English).....	Somervell
Bendemeer's Stream (old Irish).....	Gatty
Had a Horse (old Hungarian).....	Korby
When I Was a Page (old Italian).....	Verdi
Joseph Baernstein.	
Duet, Angelus Chaminade.....	Chaminade
Sara Anderson and Joseph Baernstein.	
Duet, Is It the Wind of the Dawn.....	Stanford
Sara Anderson and Joseph Baernstein.	
Recitative and aria, from Hérodiade.....	Massenet
Sara Anderson.	
Der Doppelgänger.....	Schubert
Wohin.....	Schubert
Gute Nacht.....	Schubert
Ich groÙe nicht.....	Schumann
Joseph Baernstein.	
Bois Epais (old French).....	Lully
Where He Going (old Cornish).....	Somervell
Mei Mutter mag me net (Schwäbisches Volkslied).....	Presnel
Polly Willis (old English).....	Arne
Sara Anderson.	
Duets—	
Oh, That We Two Were Maying.....	Niedlinger
A Musical Dialogue.....	Meyer-Helmund
Sara Anderson and Joseph Baernstein.	

CARBONE.—The reputation of Signor Carbone as a prominent voice specialist becomes every day more popular. Many vocal teachers call at his studio, 240 Fifth avenue, for lessons and advice on the placement of the voice. Recently the well-known teacher, Theodor Björkstén, before leaving New York for Paris, called at the studio of Signor Carbone with his pupil, Miss Martha Strickland, to sing for him and get Mr. Carbone's advice. Mr. Björkstén sent Signor Carbone the following letter:

NEW YORK, October 18, 1901.  
MY DEAR CARBONE—Only a line before I sail for Paris to bid you "Au revoir." I had hoped to be able to run in and see you once more, but—so I have to tell you in writing what I wanted to say to you in person. I have closely studied your way of teaching and found it admirable, and I have for you the most high esteem as an artist and instructor in the most difficult of arts—singing. With best wishes.  
Yours faithfully, THEODOR BJÖRKSTÉN.

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this Season, but everybody seems to want him, and I have now (Oct. 20th) more than 85 arranged for, so I have decided to secure another 75, which will not be difficult. Mr. Bailey's Company includes

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BOSTON, October 27, 1901.

**A**N agreeable gentleman named Paul d'Estrées is writing a series of articles which are published in the *Ménestrel*. The articles are under the general and dignified head "L'Art Musical et ses Interprètes," but there is much more about the queer habits and the irregular lives of the interpreters than about Art. He is filling the gaps in a manner wholly admirable. Take the lives of Rossini, for instance, by Azevedo, Sutherland Edwards, Escudier, Pougin. These biographers give you the facts, the statistics; they are generous in eulogy—but they do not show you Rossini in dressing gown and slippers, in the flesh, without his wig and approved facial expression for the Boulevard.

The ideal biography can be written only by an enemy. He is inclined toward fairness, because he knows that he will be suspected. The very fact that he dislikes the human subject is his excuse for judicial treatment.

Now several gossipers have spoken of the avarice of Rossini's second wife, Olympe Pélissier, but Mr. d'Estrées shows her in a clear light. Her mother, a prudent woman, found a protector for her, one that might guard her from the temptations of the great city apostrophized so often by Gustave Charpentier. This protector was an Englishman, who gave the girl 25,000 francs a year, and when the Englishman lost his money—with his hair—the noble girl gave back to him a fourth of the amount. Then she turned her attention to art and lived with Horace Vernet, who painted several acres of canvas. She was a hot tempered girl, and conversation was often in italics. One night the painter awoke with a start and saw Olympe by the bedside. She was in her night gown, her hair was disheveled, and a dagger was in her hand. Vernet said: "Quit your fooling, Olympe!" (She had been the model for her lover's Judith.) But when she bombarded him with pillows as he walked under his window he determined to draw the line; so one day he said to a Mr Shickler, a rich man of the Place Vendôme, "There she is; I make you a present of her." Mr. Shickler was sim-

ply delighted, but Olympe would not listen to him. He slipped a roll of 60,000 francs under the clock on one occasion when she had been as inflexible as any Roman Vestal. She saw him, shrieked with rage, went through the catalogue of insults. And he, too, lost his temper and threw the roll into the fire. Olympe succeeded in rescuing 40,000 francs, which she forced upon him.

This accomplished creature was also the friend of Eugène Sue. Was she intimate with Auber? She wrote letters to him. She was intimate with Rossini before he married her. And why did this man of the world take such a woman as his wife, a woman of violent temper and avaricious nature? She knew how to feed his vanity, she looked after his comfort, she was a sumptuous creature—and if she was a cat with claws, she was also a woman. And as Fielding says, in his comments on the old fable, "though some have remarked that cats are subject to ingratitude, yet women and cats, too, will be pleased and purr on certain occasions."

Mr. d'Estrées does not mention some singular stories about Olympe told by Felix Moscheles in his "Fragments of an Autobiography." The son of the pianist pays tribute to her beauty.

"She struck me as every inch a queen—a tragedy queen, off duty. The upper part of her classical figure was more or less concealed beneath a loose white garment, which I have since learned to associate with hair combing. Her lower limbs showed off to great advantage under a heavy striped petticoat. \* \* \* As far as I could judge, she made that illustrious husband of hers an excellent wife."

Moscheles heard from a Signora Baldazi that Rossini grew tired of la Colbrand, his first wife, and said he wanted a change. "She did not mind the change, but she would not leave the house for him or anybody else; so she lived in one apartment, while la Pélissier and Rossini occupied another; but they all took their meals together, and la Colbrand did the housekeeping."

It used to be the fashion to speak of Rossini's Olympian indifference, but he was not Olympian toward Olympe.

But I did not propose to tell here the story of this woman: I began with the intention of mentioning a singular habit of Auber, who would not be separated from his hat. He breakfasted in it, composed in it, dined in it. If he went to the opera—and he went there only under

compulsion—he sat in a box where he was not obliged to uncover. Some facetious friends accused him of being a Jew. He had never read "Leaves of Grass," but his motto might have been Walt Whitman's declaration:

"I wear my hat as I please, in doors or out."

Now in Berlin in the early eighties Joachim persuaded himself that he could conduct an orchestra, and there were flatterers who encouraged him and said: "Go in, Master, and show them how things should be done." I think he began with the Ninth Symphony. Perhaps it was his intention to work backward, so that when he came to the First experience would aid him in achieving a tolerable performance. But this is mere idle speculation. I remember distinctly his entrance. He bore ostentatiously aloft a superb specimen of a plug hat, silk, chimney pot, stove pipe, bell topper. He walked in a stately manner, as a warden going up the broad aisle. When he reached the conductor's stand he put it carefully down, in such a position that neither violinist nor cellist could warm his foot in it, and where he could put one eye on it while the other covered the score—or at least the first violin part. At each recess he bore the hat through the orchestra and the orchestra door, and when time was called he returned with the same solemn carriage. It was whispered about that this was the custom in London.

I have thought that our own conductors would do well to wear a hat symbolical of the piece performed under their direction. A large, flamboyant soft hat would go with works of the romantic period. Gluck, Rameau and Cherubini demand a helmet, for the first two were enamored of classic subjects, and Cherubini was at heart a pagan. To make up with wig, powder and court dress for Haydn and Mozart might be irksome, especially if the orchestra were on the road, so a plug hat of the most conventional pattern might be accepted as a substitute.

There are signs of an eventful season. B. J. Lang and the Cecilia propose, I hear, to perform Bach's great Mass. I have wondered for some time why Mr. Lang did not add this work to his repertory. He has conducted all manner of things—"Parsifal" and "Hiawatha" and the best English part songs. He has conducted Palestrina and used simultaneously all the conflicting traditions. And now that, like Alexander, he seeks new worlds to conquer, he naturally and gayly picks up Bach's Mass, and with his one, two, three, ladies and gentlemen; likewise one, two, three, four, the Cecilia will add another triumph to its list—it will be able to say "We have done Bach's Mass." And it will undoubtedly be done—done brown. The Cecilia is an excellent chorus, a most admirable chorus; but Bach's Mass needs something more than the enthusiastic devotion of an uncertain time beater.

The Cecilia will also give Massenet's "Promised Land," which in pornographic interest falls far below his "Eve." The work is also noticeable in this: It contains no part for Sibyl Sanderson.

The Handel and Haydn proposes to have a building of its own, and two extra concerts will be given November 10 (Verdi's "Requiem"), and November 11 ("Elijah"), for the purpose of forming the beginning of a building fund. The president of the society has issued a trumpet call in which he says many things. It is the ambition of the society to own a building with "a hall suitable for rehearsals, facilities for a large musical library, a reading room, committee rooms and rooms which our members can use for the study and practice of music."

In other words they wish a species of clubhouse where

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the elderly members from Everett, Somerville and Saugus can find safe amusement of an evening after a scene of harassing domesticity. A bowling alley, a billiard room, possibly a card room might be added with profit, and of course the building should be thoroughly equipped with sanitary plumbing. All these things cost money.

A building is also needed, the president assures us, for the establishment of a class of "beginners in the study of oratorio." Would that he were more precise. Does he mean that these beginners should learn notes, or that they should begin with "Nearer, My God, to Thee," "Aurelia" and "Dennis"—I choose at random; there are other tunes dear to some through association—and then work through the Chevalier Neukomm's "David," formerly a war horse on which the society rode proudly, and Mr. Butterfield's "Esther, the Beautiful Queen," until they are ready for the easier choruses of "The Messiah?" By the way, did Mr. Butterfield write "Esther, &c.?" Never mind, if he did not write it. The name goes sonorously with the title of the work.

And now Boston enters. "With such facilities for musical improvement a membership in our society will become extremely desirable to every student of music, will carry with it decided educational advantages, and we shall never be at a loss for good voices." "Educational advantages." There you have it. Art must always be educational. As though art had anything to do with education in the ordinary meaning of the word. Educate and educate—and will the great crowd ever appreciate or understand art? A thousand persons, male and female, after their kind, roaring out an oratorio chorus, are not engaged in educational work. Indeed, they do a grievous wrong to music.

And have the officers of the Händel and Haydn stopped to consider how they will gain the money to run the hall after it has risen, "like an exhalation, with the sound of dulcet symphonies and voices sweet," from the fens of the Back Bay?

I say these things not from any spirit of wanton mischief, but because it would be a pity to see this venerable society entangled in financial difficulties through laudable but over-vaulting ambition. The society is reported to be in sound condition at present, and there is a fund which serves with its income as a guarantee against assessment in years of pecuniary loss. No singer likes to be assessed, not even if he thereby serves an educational purpose.

Furthermore the society led by Mr. Mollenhauer deserves the respect of musicians, for under his drill the singers and players last season gave really musical performances. In former years the performances were chiefly of the go as you please order. When the singers knew their notes they bawled; when they were shy they were saved from actual breakdown only by a few of iron will and jaw. To-day the members realize the fact that there are phrases as well as notes; that effects may be gained by observance of dynamic gradations indicated carefully by the fussy composer; the players from the Symphony Orchestra recognize quickly Mr. Mollenhauer as a conductor of orchestral routine, experience and temperament, and they are docile and zealous. This great and surprising change is due wholly to the work done in rehearsals by Mr. Mollenhauer; and he that works such a change is better than he that taketh a city.

The list of concerts and recitals—for I believe the purist distinguishes between these terms—threatens to be one of appalling length. There are also lecturers—indeed Mr.

Armbruster begins again this week to tell the story of Wagner and his music-dramas. How dull persons are in the comprehension of Wagner's intents and purposes! Lecturers have been banging and boring away for several years with the assistance of pianists and singers; essay after essay has been published; there are books in three or four languages with all the leit-motive neatly ticketed—and yet here in Boston, where Mr. Krehbiel and Walter Damrosch labored faithfully, there is need of a German-Englishman to tell again the sad, sad story—with the assistance of Miss Pauline Cramer. Mr. Armbruster is not easily discouraged. He gave these lectures in a double course at the Lowell Institute last season. The hall was crowded; hundreds were turned away; for the lectures were free. And yet Mr. Armbruster with all his learning, his personal acquaintance with Wagner, his power of persuasion, his skill in simple statement, was unable to acquaint them thoroughly with the scheme of "The Ring," the esoteric significance of "Lohengrin," the beautiful lesson of "Parsifal," and he is now obliged to cross the Atlantic to make a final attempt. Let us hope that he will remain patient; that he will not be tempted to exclaim "They have ears, but they hear not."

Count Baldesar Castiglione's "Il Cortegiano" (1528) is hardly of bearing on questions of musical behavior and etiquette in 1901—and yet there are passages that might be pondered with profit—as this addressed to the lagging and superfluous veteran of the operatic stage (I quote from Sir Thomas Hoby's brave translation):

"He shall know his age, for (to saie the trueth) it were no meete matter, but an yee sight to see a man of eny estimation being olde, horeheaded and toothlesse, full of wrinkles, with a lute in his armes playing upon it and singing in the middes of a company of women, although he coulde doe it reasonably well. And that, because suche songes containe in them wordes of love, and in olde men love is a thing to bee jested at; although otherwise he seemeth amonge other miracles of his to take delite in spite of yeres to set a fier frozen herts."

And listen to Syr Fridericke's remarks: "And in case olde men wil sing to the lute, let them doe it secretly, and only to ridde their mindes of those troublesome cares and grevous disquietinges that oure life is full off; and to taste of that excellency which I beleve Pythagoras and Socrates favoured in musike. And set case they exercise it not at all: for that thei have gotten a certain habit and custome of it, they shall savour it much better in hearing, than he that hath no knowledge in it."

The Count did not favor female orchestras:

"Imagine with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente; and this because the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so furth everie deede that a woman doeth."

The program of the second Symphony concert given last night in Symphony Hall was as follows:

Overture, Richard III.....Volkmann  
Concerto Pathétique.....Liszt  
(Arranged and orchestrated from the original for two pianos by Richard Burmeister.)  
Mr. Burmeister, pianist.  
Symphonic Variations on a Choral (first time).....Georg Schumann  
Symphony in F major.....Götz

It is a well attested fact that Georg Schumann, of Bremen, once gave eight piano recitals on eight consecutive evenings and played thirty-two sonatas by one Beethoven, four sonatas at each concert. You infer at once from this that he is a serious man; nor would you suspect him of giving way to sudden and uncontrollable bursts of humor. He is of the type known to the appreciative Berliner as "Ein ganz solider Kere."

That he should write choral variations is not surprising, but I was surprised to find Tristan by the side of good old Georg Neumark, who over two centuries ago sang sweetly—for he sang and played the viol da gamba:

Leave God to order all thy ways,  
And hope in him whate'er betide.

Ah, if Tristan had only followed the spirit of this hymn, had only read attentively the Psalms! But Georg Schumann brings him in groaning and whining with his chromatics and his cor anglais the moment there is any hint of a choral.

It may not be paradoxical to say that the better made a set of choral variations the worse they are. The better made the less the incongruous but effective display of imagination. Now if a man has studied faithfully under Messrs. Jadassohn & Co., written symphonies, piano quintets, piano trios, sonatas and things before he reaches twenty-five, taken a solemn prize in a solemn way, and conducted a Gesangverein in Danzig, the hearer has a reasonable expectation in choral variations of a brave show of augmentation, diminution, canonic leading, organ points in all voices, inversion, fugue, &c. He also anticipates in prelude in which the theme is shy and reveals itself in portions. He knows full well that the finale will end with a thundering row, with the brass and woodwind belching forth the choral, while the strings are adding to the excitement and the fiddlers are sawing until sweat stands on the forehead and trickles beneath the left ear. But all this, men and brethren, is not necessarily music. The spirit of the choral is not thus enlarged or brought home to the hearer. Mr. Schumann's piece is well made—I speak of the manufacture—long, and at times boring. Twelve variations are a tax on ordinary flesh and blood. After five or six they begin to resemble the coons in the once popular song. There is no variation that stands out by its grace, sweetness, mournfulness, grandeur—in fact, by any emotional quality. You see Jadassohn looking over the manuscript and saying: "Good boy, Georg! Why don't you make twenty-four of them?" And then the Finale is so easily anticipated. The long organ point and then the thundering out of "Wer nun den lieben Gott lässt walten"—the wind players cracking their cheeks—the full power of the organ—and the fiddlers with set jaws, firmly braced, a little pale, fiddling wildly. No, the loan from "Tristan" and a few bold and ultra modern harmonies, as in cadences, will not save the piece, I fear. It was played here for the first time, but Mr. Thomas brought it out in Chicago, October 20, 1900.

Mr. Burmeister's arrangement of Liszt's Concerto Pathétique was also heard here for the first time. I spoke of it when it was played by him with the orchestra at the Worcester Festival in September. Last evening he was heartily applauded. His arrangement was evidently a labor of love; but, although the speech may seem ungracious, it seems a pity that his devotion to Liszt should have carried him so far. The Pathétique in any of its forms, as piano solo, as Liszt's Concerto for two pianos and as Von Bülow thought Liszt's Concerto for two pianos

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should go, is not one of the great works of the Abbé. It is not to be named with the two famous concertos. Mr. Burmeister has made an ingenious setting; he has taken great pains in the proper presentation, and yet the music belies the title. There is the old see-saw so dear to Liszt—bombast and sentimentalism. The feature of the performance was Mr. Burmeister's delightful playing of the Andante Sostenuto.

An elaborate explanation of Volkmann's overture, "Richard III.," has been made by Friedrich Brandes, of Dresden. He claims that the overture deals chiefly with scenes 3 and 4 of the fifth act of Shakespeare's tragedy, and that the first calm and soothing strain pictures the ghosts smiling on the sleeping Richmond. I am unable to find out whether Volkmann himself, like Smetana, made a deliberate program; but it is my conviction that he thought only of music which in a general way would be appropriate to Shakespeare's tragedy, for this overture forms a part of music for performances on the stage. The most impressive portion of the work is the opening, sombre, dismal and with the spectral ghost theme (clarinets, bassoons, trombones, with stroke of gong). This theme whenever it appears is handled in a masterly manner, although it does not redeem the platitudinous battle music. Louis Ehrhart asserts that Volkmann's real domain is "the lyric-instrumental"; but in this overture the purely lyric passages are conventional, and the finale is naive. The overture to "Richard III.," the great bogey of English tradition and the old Bowery, is yet to be written. It should be more in the vein of Rubinstein's "Ivan IV." It should be in music what Barry Sullivan was on the stage. In the life of this man "steeped in crime"—I refer to Richard, not to Mr. Sullivan—there was no idyl, and in the overture there should be no contrasts of moods, although the ironic wooing of the Lady Anne might suggest a second theme.

Götz's symphony suffers alternately from extravagant eulogy and unnecessary neglect. It is an amiable work and the intermezzo is pretty, but it seems incredible that the critic of the *World* (London) as late as 1893 could say the symphony is "the only real symphony that has been composed since Beethoven died." \* \* \* He (Götz) had the charm of Schubert without his brainlessness—&c. To me the first movement is graceful, Mendelssohnian and a little tiresome from thematic repetition. Götz probably gained in fame by dying young. Would Bizet have surpassed his "Carmen"? And if Schubert had studied assiduously counterpoint and lived to be fifty might he not have written symphonic variations on a choral?

PHILIP HALE.

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- "Tannhäuser"..... { Overture, Bacchanale, and Scene between Tannhäuser and Venus from the First Act (Paris Version.)
- "Master Singers of Nuremberg"..... { Walter's Prize Song
- "Die Götterdämmerung"..... { Siegfried's Parting from Brünnhilde, Siegfried's Death, Funeral March, Closing Scene.

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- Ecstasy. Song.....Miss Mae Low, Bath, Me.
- The Years at the Spring. Song. { Mrs. Alice Holmes Owen, New Hampshire Music Teachers' Association, The Weirs.
- Spring. Song.....Miss Mae Low, Bath, Me.

##### John Hyatt Brewer.

- There's Ever a Song Some- { Miss Alice Merritt, Brooklyn, where. Song.....N. Y.
- Heralds of Spring. Cantata..... { Manchester High School, Manchester, N. H.
- Supplication. Song.....O. C. Harn, Cleveland

##### Geo W. Chadwick.

- O Cease, My Wandering Soul. { Miss Martha A. Baker, F. H. Trio.....Mason and F. M. Marston, Wellfleet, Mass.
- The Danza. Piano.....Frederick Warren, Chicago, Ill.
- The Danza. Piano.....Mrs. A. R. Lingafelt, Topeka, Kan.
- The Danza. Piano.....Miss Beulah Kreider, Elkhart, Ind.
- He Loves Me. Song.....Miss Leila Robeson, Cleveland, Ohio
- Sweet Wind that Blows. Song.....Arthur Alexander, Seattle, Wash.

##### Charles Dennee.

- The Thought of You. Song.....Fred. Mortimer Marston, Wellfleet, Mass.
- The Sandman. Song.....{

##### Stephen A. Emery.

- The Night Has a Thousand { Schumann Ladies' Quartet, Eyes.....Chickering Hall, Boston.
- Burst, Ye Apple Buds. Song..... { Mrs. Clifford Elizabeth Williams, Binghamton, N. Y.

##### Arthur Foote.

- Love Me if I Live.....Fred. Mortimer Marston, Wellfleet, Mass.
- Loch Lomond (arranged). Song. { J. Melville Horner, New Hampshire Music Teachers' Association, The Weirs.
- A Song of Four Seasons. Song.....Mrs. Norton, Detroit, Mich.

##### J. H. Hahn.

- Concert Polonaise. Piano.....Hanmer School of Music, Detroit, Mich.

##### Mildred J. Hill.

- Sleep Song.....Fred. Mortimer Marston, Wellfleet, Mass.

##### Henry Hanseley.

- King Death.....Chicago Mendelssohn Club, Chicago, Ill.

##### Margaret Ruthven Lang.

- Irish Love Song. Song.....Frederick Warren, Chicago, Ill.
- An Irish Mother's Lullaby. Song.....Mrs. Norton, Detroit, Mich.

##### Frank Lynes.

- Sweetheart. Song.....Fred. Mortimer Marston, Wellfleet, Mass.
- If All the Dreams We Dream, { Dear. Song.....{
- Dreams. Song.....Harry Parmlee, Dorchester, Mass.

##### Edward MacDowell.

- From Woodland Sketches—
- To a Water Lily..... { Detroit Conservatory of Music, Detroit, Mich.
- From Uncle Remus..... {
- By a Meadow Brook..... {
- In Autumn..... {
- Fourth Sonata (Keltic), for { Carl Beutel, Detroit, Mich.
- piano..... {
- Deserted. Song.....Miss Caroline Cramer, Rochester, N. Y.
- Bonnie Ann..... {
- A Ballad of Charles the Bold..... { Chicago Mendelssohn Club, Chicago, Ill.
- Dance of the Gnomes..... {

##### George B. Nevin.

- The Boatwain Bold. Song.....Fred. Mortimer Marston, Wellfleet, Mass.

##### Edna Rosalind Park.

- A Memory. Song.....Fred. Mortimer Marston, Wellfleet, Mass.

##### Charles P. Scott.

- Robin Goodfellow. Song..... { Charles Schoolcraft, New Hampshire Music Teachers' Association, The Weirs.

The new "Choir Collection of Anthems, Hymns and Responses," compiled from the works of Mrs. H. H. A. Beach, Arthur Foote, Frank Lynes, G. W. Chadwick, E. W. Hanscom, G. W. Marston and others, is a practical collection of choir anthems, not too difficult. Some of the pieces are very effective. Many composers are represented, the most prominent being those mentioned above. The work has been done by that extremely competent editor and compiler, P. A. Schnecker, several of whose own compositions are also in the list. Commended to the attention of choirs.

Charles Dennee's success as a teacher is exemplified by his many compositions for instructive purposes. His new songs, op. 29, "The Sandman," "Love's Argument," "The Thought of You," "I Love Thee" and "The Tryst," are of a bright and cheerful nature. They are melodious, of only moderate difficulty and are from every standpoint well written. The accompaniments to all the songs are quite easy.

Teachers have found "The Pupil's Library," First and Second Series, valuable additions to their repertory. It is a difficult task to find and choose appropriate pieces for pupils, especially the younger ones. Compositions are not so easily found which will both instruct and interest, have technical value and are harmonious and pleasing as well. The pieces contained in this collection have been carefully selected from the best of many easy sets written especially for children's use.

#### Nevada's Opening Postponed.

THE opening of Mme. Emma Nevada's tour has been postponed until November 26, when the songstress will be heard at the Colonial Theatre, Boston. This arrangement was made in order that Madame Nevada could have a week's rest after her voyage across the ocean, and it also enables Pablo Casals to appear in Paris before sailing.

Messrs. Stevens and Sutherland are in high feather over the manner in which offers for special recitals and concerts have been pouring in. Every mail brings tempting offers from musical societies and clubs. The tour is becoming well booked up, however, and there are few nights now open.

Heathe Gregory, the popular basso, has been added to the list of artists surrounding Madame Nevada, and adds much to an already strong organization. Pablo Casals is receiving much attention prior to his departure for this country. Many requests for recitals have been received from Continental cities, and the offers made have been very flattering. The young 'cellist, however, looks forward with much pleasurable anticipation to his tour in the United States, and it is doubtful if he will be heard much in Europe until after his visit here.

Moreau, the pianist, is a good artist. Success is certain to crown his work in this country. His compatriot, Maquarre, the flutist, is also a prime favorite in musical circles. Although still a mere lad, he is a fine performer on his instrument.

One of the features of Madame Nevada's performance this year will be her singing of the various operatic arias, costumed as the character in the opera. "Lakmé," "Mignon," "La Traviata" and other favorite works of the prima donna will be drawn on for her programs.

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## STEINWAYS IN 1901.

By Otto Floersheim.

ONE of my first acquaintances of value in this country, after I had arrived here in 1875, was the late William Steinway. I had the pleasure of being introduced to him at the old Liederkrantz Hall, in Fourth street, and an invitation to the famous masquerade ball of the German Singing Society was his first kind attention to me. It was not, however, until the year 1876, when at the Philadelphia exhibition the house of Steinway had carried off its high honors and I had made the acquaintance of their wonderful instruments at this very exhibition, that I first entered the awe inspiring precincts of Steinway Hall, the beautiful and noble architecture of which had long before attracted my attention and invited my admiration. Once introduced I soon made friends of all the members of the firm, the heads of which, Messrs. William and Theodore Steinway, remained so for the rest of their lives; hence their memory is and will ever be kept sacred to me.

With the younger generation now controlling the destinies of the house of Steinway & Sons, and whom I saw grow up during the seventeen years of my stay in New York, I always was on equally good terms, and among the courteous staff of directors and employees of the world famous firm I had none but friends. Almost daily I spent some hours at the warerooms, and hence I had uncommon and well utilized opportunities of watching the progress the Steinways were making in the manufacture of their instruments. It interested me to watch the gradual disappearance of the old square pianos and to notice how people began to take kindly to the upright instruments, which had been the style in Europe long before they were generally manufactured in the United States. It was not at first easy to convince intending purchasers of the fact that in quantity and quality of tone the upright pianos could be made just as potent and pleasing as the old square pianos; that the actions could be constructed just as accurately and easy working and as responsive to the touch and quick for repetition as was the case in the squares; while the form of the upright instrument, although like everything new it was not at first to everybody's taste, soon commended itself to the American public through its saving of space and the fact that as a piece of furniture it looked much handsomer, especially in the artistic cases designed by the Steinways, than did the old square boxes. This change of taste took place and dates back from the time of Anna Mehlis's first successful tour through the United States, as Charles F. Tretbar, who was then, as he continues to be to this day, the most amiable and courteous of intermediators between the visiting artists and the other members of the firm, as well as the musical world of America generally, told me.

From that epoch on also dates the gradual development into an instrument used by the public, and not as before merely or almost exclusively by the artists, of the modern grand piano. In the early seventies the proportion of grand pianos built by the house, which alone then constructed more concert grands than all of the other

American piano manufacturers, was perhaps not one-sixth of the whole of their production. Nowadays Steinways make more grands than upright pianos, and this fact through the very numbers speaks more convincingly of their excellency and merits than columns of articles of eulogy could express. Personally I became more and more convinced of the superiority of these American pianos, to which the world's greatest musical artists, not pianists alone, but the highest musical authorities and immortal composers also, had already attested—and I found my judgment corroborated during my annual trips to Europe.

None of the German pianos, let alone the English or French, which in their turn are inferior to the German instruments, could even approximately compare to the Steinway. If you told this to people abroad, however, they smiled incredulously, and they would probably have continued to do so to this very day if the Steinways with their tremendous enterprise had not "carried the war into Africa." Their trade in England and its colonies, as well as in South America, had begun to assert itself to such an extent that more for mercantile purposes for these countries than for the sale in Germany, they built their extensive factories in Hamburg, which are conducted by the genial director, Arthur von Holwede, once Theodore Steinway's right hand. But the Steinway pianos have also forced their way into Germany, and in an artistic way they play to-day a part in the musical life of the world's most music cultured country which could not have been foreseen even by the Steinways themselves.

When I settled in Berlin, a little over nine years ago, there seemed almost no possibility of anybody's playing another piano in public than the principal concert grand constructed in the capital of Germany. The first one to venture out upon the concert platform of the venerable Singakademie with a Steinway was the late Franz Rummel, who throughout life was always a plucky fellow, who had the courage of his convictions and acted accordingly. He had learned the value of a Steinway grand as the noblest of instruments upon which to realize his artistic intentions, and as the trusty assistant in all of his successes during his sojourn of several years in this country, and hence he was confident of what he was doing when he started out in the face of some managerial and other kindly meant advice, and placed the Steinway concert grands before the public of Berlin. Since then many other artists have followed his example, and by no means to their detriment, so that what at first seemed an impossibility has now become a regular event, and the name of Steinway is fast becoming a household word in Germany, such as it has been in the United States for many decades. Paderewski uses the Steinway exclusively in Germany as he does in this country, and at this very moment is scoring the same stirring, nay, unparalleled successes among the sturdy Teutons which have marked his career in this country. Ferruccio Busoni, the thinker, the philosopher, the brain-carrying-over-the-heart pianist, found the Steinway grand the best adapted to demonstrate his wonderful musical analytical powers and his equally great technical virtuosity. Sophie Menter, Sapellnikoff; Josef Hofmann, and, neither last nor least, Eugen d'Albert, who in Germany is considered the

greatest of all pianists, uses the Steinway concert grand exclusively in Germany. What such a victory for the American instrument means from a material viewpoint in a country which is not overblessed with riches to make it a good market place for costly pianos, I am of course at a loss to gauge, but one thing I know, and that is, that aesthetically it is one of the greatest, if not the absolutely grandest triumph ever scored by the house of Steinway & Sons, and the greatest commercial victory ever achieved by an American manufacturing house abroad.

Now that I have returned to God's own country for a visit one of my first calls was of course at Steinway Hall, where I had spent innumerable pleasant and profitable hours before I left New York in order to settle down in Berlin. Hearty grips of the hand and genial smiles greeted me from all sides, and I was quickly made welcome in the old quarters. Sorrowfully, however, I missed also some of the old familiar faces. Old man Petri has, of course, long since joined the silent majority; William Steinway's former glad and hearty "Come in!" and his invariable good natured: "Da kommt der Floersheim, froh und feist, der glaubet nicht an Jesus Christ" (the last two words pronounced in English, to make them rhyme with the German epithet scarcely ornate) was missing; Louis Geilfuss and both of the Rathgeber boys are absent from the ranks, which otherwise, however, seem to me almost unchanged. It speaks well for a house, its spirit of liberality, and causes through this a feeling of general satisfaction all around, if there are so few changes in the staff of employees as I found at Steinway Hall.

Of course, I had to try the latest styles of pianos, among the number a new miniature grand, yclept "Henry Ziegler's baby," which I found wonderful. For the size of the instrument it has a perfectly astounding volume of tone. More pianos were gone over, uprights, parlor and finally concert grands, the latter of such overwhelming power and beauty of tone that I had to be called to lunch twice—a thing which very rarely happened to me before—ere I could tear myself away from dear old Steinway Hall.

After lunch, accompanied by Charles H. Steinway, the head of the house, and N. Stetson, I visited the new Fifth avenue branch retail wareroom, where I found an additional number of remarkable Steinway art pianos, such as are not to be seen in any European piano house, particularly when the large quantity of art pianos is considered that are constantly kept on hand by the Steinways. It can readily be understood how profoundly impressed I am by the enormous strides taken by the Steinways during the period of my residence in Europe, a progress which must help to stimulate every true lover of the divine art, which through the Steinway piano has secured its chief modern single medium of expression.

TOTTEN CONCERT.—There was a concert by Madame Totten at Knights of Pythias Hall, Tottenville, S. I., last week in which Madame Totten appeared as soprano soloist four times, singing secular and sacred music. She was assisted by Anna Louise White, elocutionist, and Carl Tollefson, violinist. The concert was well patronized, the artists highly pleasing and most successful.

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## WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and infection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 26, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 28, 1901.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17.

October 16, 1901.

**L**AST week I wrote in a local paper: "Miss Farrar, daughter of a former baseball player, is shortly to make her debut at the Royal Opera here. If there is anything in heredity, she should make a hit."

Assuredly there seems to be a great deal in heredity, for as Margarethe, in "Faust," Miss Farrar made a decided hit, a safe hit, and scored heavily.

We were all there, we Americans. We had recently heard and read much about anti-American feeling in the hallowed halls of the Berlin Royal Opera. We had been told of cabals and cliques, of plots and persecutions, of jealousies and jousts, and we were there to smooth the path for our young countrywoman, to howl down opposition, if need be, and to see, before all things, that justice were done her, and she be given a fair, free and full chance.

Miss Farrar needed neither our presence nor our applause. From the first she established herself as a singer and actress so gifted that she could hardly fail to conquer her audience; and as an artist so independent that no degree of trickery on the stage could have shaken her confidence and repose.

Miss Farrar, about whose vocal future Melba is said to have been uncommonly optimistic, possesses a soprano voice of unusual richness and fullness in the middle and lower registers. The high tones sounded a trifle strained. This may have been due to the tension of a debut, but I am inclined to doubt it. Indeed, I should almost call Miss Farrar a mezzo-soprano. It was in the middle voice that she had her best moments, when her singing was of purest quality, and its timbre most convincing. Her voice reminds one greatly of Eames. But the older artist has neither the temperament nor the artistic tact of Miss Farrar. A faulty trill and a tendency toward hurrying climaxes in the ensemble numbers were the only blemishes on a performance really remarkable for a debutante.

Opinions as to her voice might differ, but on the subject of her acting there can be but one verdict. She has dramatic talent of the highest order. And, rarest gift of all, she has individuality. She did not walk through her part with the accustomed somnambulism of singers who tread operatic boards for the first time. She was a living, loving, suffering Margarethe, not merely a singing automaton. A number of original touches in the most hackneyed situations testified eloquently to Miss Farrar's histrionic gifts. If these came from her teacher, then all honor to the receptive pupil, I wish that the singer had displayed in her costumes the same taste that marked her stage deportment.

As has been stated, the success was unequivocal. Certain calls and resounding "bravos" mean much in a city that is overfed with music. The newspapers find fault with Miss Farrar's high tones, and they advise the Royal Opera not to make her engagement permanent until she has mastered some roles in German.

Miss Farrar sang in Italian, the chorus in German, and the principals, with one exception, in execrable style. The exception was Frau Gradl, who did Siebel. Herr Gruening, the tenor, is always a strutting Lohengrin. His use of the falsetto voice was a pitiable performance for so bold a hero. Poor old Mödinger was a tottering but painstaking Mephistopheles.

Arthur Friedheim has developed surprisingly since his visit to Berlin some four years ago. Then he was a pianist whose ambitions were greater than his technique; now he is grown into a splendid virtuoso, a master of finger mechanics, who has but few rivals. An extraordinary musician he was always. Friedheim does not belong to the morbid school of pianists—if there is such a school. He leaves pathological pianism to others, to those less well balanced and conscientious than himself. There is nothing subtle in his playing. He does not love esoteric moods, and he does not bare his soul to our frivolous gaze. He is sincere, sometimes almost to the point of rudeness. From all of which you could guess that in his playing, intellect dominates sentiment, and will (or intention might be the better word) takes the place of spontaneous emotion. He reminds me irresistibly of Hans von Bülow, and I believe that Friedheim himself would approve the comparison.

As a program maker he is not eminent. He commenced his concert, at Beethoven Hall, with Liszt's B minor Ballade, and followed this with Beethoven's thirty-three variations on a waltz by Diabelli. Personally, I am sorry that Diabelli wrote the waltz. Otherwise Beethoven might have spared us the variations. Even with Friedheim's clear exposition of the theme in all its twistings and turnings, the fatal dullness of the number was not lessened, nor its inordinate length rendered more bearable. The flash and fire of the Liszt ballade but emphasized this dreariness. Even Von Bülow must have felt something of what I have just written, for he went to the trouble of coining a name for each one of the thirty and three variations. These names, by the way, are more picturesque than appropriate.

Weber's familiar "Moto Perpetuo" and Rubinstein's

brilliant "Etude on False Notes" gave Friedheim ample opportunity for a full display of finger pyrotechnics. Both numbers dazzled, even though they lacked at moments in moderation. A certain robustness of grasp marked all of Friedheim's performances.

Five preludes by Chopin were among the best things of the evening. The famous G sharp minor Study of Chopin, in its infernally clever Godowsky garb, revealed Friedheim as the possessor of a phenomenal left hand.

Three scintillating Liszt pieces enabled the pianist to end his program in a blaze of glory, and to respond to demonstrative applause, with two encores, Chopin's "Trilby" impromptu, and Schubert-Liszt's "Erlkönig."

Jacques Weintraub, amply noticed last year in these columns by Mr. Floersheim, created a most disappointing impression at his Singakademie concert this season. He lacks technique, temperament, tone and style. In other respects he was excellent. Weintraub could well give a second concert, consisting of the notes that he missed at the first.

At last Berlin's musical public is to possess what has long been a prominent feature of concert life in Paris and London. Five sterling musicians have formed a permanent organization for the regular production of chamber music written for wind instruments. This very worthy band modestly calls itself "Association for Chamber Music" (*Vereinigung für Kammermusik*) and consists of flute, oboe, clarinet, fagotte and horn. They gave their first concert last week at Bechstein Hall, and I am glad to be able to record the complete success of this initial venture. There were works by Klughardt, Beethoven, Mozart and Taubert. Lack of space prevents a detailed discussion of the performances, but it is hardly necessary, for unqualified praise can justly be accorded each and every number. If anything stood out from the frame of general excellence it was perhaps Mozart's E flat Quintet, a beautiful work, beautifully played.

Gottfried Galston evidently wished to be considered a pianist of serious endeavor. Didacticism is a poor cloak with which to cover lack of inspiration. Galston's program, at Beethoven Hall, was made up of Brahms' Concerto in B flat, a group of five Bach solos and Beethoven's Concerto in C minor. This scheme was too long and the diet too heavy. It gave one musical indigestion. Concert givers should remember that brevity is the soul of several other things beside wit. Galston is blessed with firm rhythm, correct memory and supreme confidence. He is handicapped by weak arms and wrists, an anæmic tone and utter lack of individuality. He is given also to attitudinizing at the piano, a bad habit, and a useless one. Some persons called Galston musical. They meant his program, I think.

Eugenie Argiewicz, aged about fifteen, from Warsaw, on Sunday night interrupted the Sabbath reflections of the pious Berlin critics with a violin recital at Beethoven Saal. Her advisers might well have postponed the debut until next year. Miss Argiewicz is decidedly a talented little lady, but falls just short of that absolute finish which we demand to-day from artists of any pretensions. Great things might reasonably be expected of her for the future. Arthur Speed, an English pianist, rendered a villainous accompaniment in the Saint-Saëns B minor Concerto. At no moment was he in touch with the temperament or intention of the violinist. In some solos by Scarlatti he played very rapidly.

A great number of notes, gathered into chords and octaves, carefully separated into measures, and reinforced with an orchestral background, by no means constitute a

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piano concerto. Nor is it sufficient to cast the mixture in the mode of B flat minor, a key in which Scharwenka and Tchaikowsky gained renown. Such trifling details as idea, purpose and content are not unessential. So much in the ear of Felix vom Rath, a Munich composer, whose concerto, in one movement, was played by Anna Langenhan-Hirzel, at her Beethoven Hall concert last Thursday. The player stood above the work. Frau Hirzel revealed musicianship of the most thorough order, reliable technical mastery and temperament in abundance. These same qualities were evident in Tchaikowsky's Fantaisie de Concert, op. 56, with orchestra. The pianist might have made a better choice. The public really deserved some concession after that blatant Vom Rath concerto. The Philharmonic Orchestra tore into tatters a pretty little orchestral bit, "Au Village," by Godard. Their work so far this season has been exceedingly rough.

Tilly Koenen, a well-known Dutch singer, who has been achieving some success in Germany, gave a song recital at Beethoven Hall on Wednesday. In a comprehensive program embracing mostly modern lyrics, including several by Richard Strauss and Hugo Wolff, Miss Koenen proved herself possessed of much musical intelligence and a splendid knowledge of vocal management. She should apply this knowledge to her mezza voce, which is thin and poor in quality, and not free from a very audible tremolo. Her piano is delightful, her forte free and sonorous. Rarely has there been heard better enunciation and phrasing. Her delivery did not quite convince me. I doubt her musical sincerity. It was all very clever, though, even to the theatrical posing at the piano.

Henri Marteau is one of the most interesting figures in the violin world of to-day, and it is small wonder that his concert at Beethoven Hall last Friday attracted a large audience of Berlin's most representative music lovers. I well remember the blonde Frenchman as a lad of about twenty, very handsome, very vivacious, very French, and amazingly talented. His talent is still in evidence, but it seems to be undergoing a process of transition. Somebody has convinced him that a tenuous tone, a matchlessly brilliant technique, and a dashing temperament are not the most desirable qualities for a great violinist. He has become a disciple at the shrine of Joachim. He has eliminated self from his playing. He is objective. I deplore all this exceedingly, for Marteau's endeavor has temporarily robbed us of one of the most admirable exponents of the admirable French school of violin playing. A man who plays Bach unlike a German, a French concerto unlike a Frenchman, and the Mendelssohn Concerto unlike either, is neither fish, flesh nor fowl. We must await his complete development before we can fix his rank. At present he seems a better musician than formerly, but a poorer technician. It is not necessary to saw Bach's A minor Concerto in order to be classical, and for the same reason it is not necessary to rob the two first movements of the Mendelssohn Concerto of all sen-

suousness, and to amble through the last part in a comfortable family allegro tempo. Marteau's bowing, his cleanness of intonation, particularly his crossing of the strings, and his unshakable rhythm were all as perfect as of yore. The Concerto in C minor, by Jacques-Dalcroze, displeased me, but seemed to be vastly appreciated by the audience. That is the beauty of music. It causes so many differences of opinion. A certain historical character might have said: "You hear the music and you take your choice." I took mine adversely because I heard a great deal of bombastic preluding in the orchestra, including bells and harp; because I heard an attempt at learnedness, in the shape of a short fuguetta; several melodious episodes of a saccharine sweetness, and greatly reminiscent of Gounod and Delibes; and because of a last movement very cheap and clap-trap. At the extreme end there is a promising bit. It seems that just about when Dalcroze was to say something he had arrived at the end of his concerto. The composer conducted his work with precision and swing. He received an ovation.

Regine Mach (singer) and Hans Hayn (pianist) entertained a few friends at Bechstein Hall with a concert of well-known compositions. Not being a friend I left early, after establishing that Regine has no ability and Hans less.

Ernest Schelling, an American, is a piano virtuoso in the most approved modern sense of the word. He has equipped himself with a technical outfit that is equal to any and all demands. Strength, fluency, clearness, accuracy—I had almost said infallibility—and extreme brilliancy are the dominating characteristics of his playing. Of course, these qualities do not allow an adequate performance of the romantic Schumann Concerto, for here we seek poetry, lyricism, sensibility. And in Chopin's F minor Concerto, too, there was wanting frequently a deeper note, a truer tone, a more vital pathos. Evidently Mr. Schelling has not learned the secret of rubato; a singular lack in a Paderewski pupil. His best work was done in his illustrious teacher's "Polish Fantaisie," undoubtedly one of the most effective works in the literature of the piano. Some of the Berlin papers found Paderewski's orchestration too heavy. The fault lay with the orchestra; their accompaniment was vulgarly loud. Mr. Schelling pleased his hearers so greatly that they forced him to add to the regular program the D flat Valse by Chopin and Paderewski's B flat Nocturne. Mention of the concert were incomplete without a word of praise for the artist's best assistant, an unusually full toned and sonorous Steinway grand piano.

The enterprising Theater des Westens produced Heinrich Zoellner's two act opera, "Der Ueberfall" (The Attack). From the *Allgemeine Musik Zeitung* I glean the information that the work is by no means a novelty for Berlin. It was produced in Charlottenburg, a suburb,

some five years ago. History has it that the "Attack" was at that time successfully repulsed by the Berlin critics. At the Theater des Westens it fared more favorably. The public liked the opera and said so unmistakably. And after all, is not the public the real and enduring critic?

Zoellner, a skillful dramatist, had his eye on the public when he adapted his libretto from a novel by Von Wildenbruch. The scene is laid in France, during the Franco-Prussian war of 1870. There are soldiers, drums, trumpets, sergeants and uniforms. There is a detachment of Uhlans quartered in a little village. The inhabitants plan a mock engagement feast, at which the Germans are to be made drunk and then assassinated. There is Reine Guoyon, a widow, who is to pretend the blushing bride. Then, of course, there is Wilhelm, a German volunteer, who is quartered on Reine's farm, and who wins her heart by talking feelingly of his mother and sister at home. After some love passages, Wilhelm, like a true German, falls sound asleep, and is rather rudely awakened by the knocking and shouting of the villagers, who have missed the volunteer at the massacre in the inn. Suddenly Reine rushes in, reveals all, and leads Wilhelm to a side door and safety. Act II. shows the lovers wandering aimlessly about a forest deep in snow. Just as they are about to find a haven of rest and security, Reine is overcome with patriotic remorse for her treachery in revealing the plot of her countrymen and drawing her dagger, kills herself before the astonished eyes of her Wilhelm.

Zoellner has dressed this skeleton plot with all the art that he so deftly revealed in the books of his other operas, "Faust," "The Sunken Bell" and "The Wooden Sword." There are an abundance of moments dramatic, sentimental and lachrymose.

The music is not on a par with the libretto. There is no distinctive style in Zoellner's score, no logic, no characterization. The melodies are tuneful, but inconsequential. The orchestration is of the conventional pattern, very correct, rarely descriptive, and always lacking in color and variety. He made rather characteristic use in one instance of some old military songs. If Zoellner has put nothing of himself in his music, at least he has not stolen from others. That is high praise in these days of the Wagner infection.

The staging and performance of the opera were as perfect as intelligent rehearsing and careful attention to every detail could make them. The Theater des Westens is an ideal house for a première. Composers are beginning to appreciate this fact. Of the women in the cast Mesdames Goetzl and Doninger deserve particular mention. Messrs. Steffens, Otto and Conrad, in the chief male roles, were all excellent. Conductor Sanger, who

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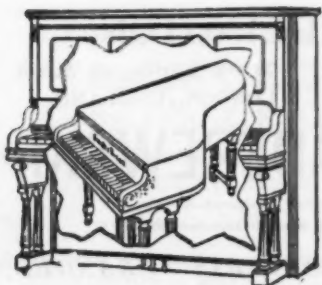
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Ruth Harlfinger and Frieda Hodapp gave a joint concert at Beethoven Hall on Tuesday last. Miss Harlfinger, a pupil of Stern's Conservatorium, has a most agreeable mezzo soprano voice, of good range and extreme flexibility. As a singer of Lieder it would be hard to find her equal among the younger Berlin vocalists. Her piano seemed to give especial pleasure to a large and enthusiastic audience. Also she possesses rare taste and artistic discretion. The pianist, Miss Hodapp, played Chopin's B flat minor Sonata, with almost masculine authority and bravura. She is a most promising artist.

Albert Geloso, who appeared at Bechstein Hall, is an excellent violinist, with a finished technic, sweet tone, and plenty of musical understanding. In the Bach numbers there might have been more breadth and dignity. He was assisted in the Brahms Sonata, A major, for piano and violin, by José Vianna da Motta, a painstaking pianist.

Other concerts last week were given by Hanna Raimond, a singer whose work was spoiled by nervousness; Walde-mar Lütischg, an excellent pianist of classical tendencies; Marie von Beekum, a vocalist who cannot sing; August Schmid-Lindner, a pianist of some promise; Mathilde Haas, a talented singer who had great success with her audience; Margarethe Petersen, another singer, who had more, and Martha Cunningham, a third singer, who had none.

Next week I shall be able to give you accounts of the first Nikisch concert, the first Weingartner concert and the first Richard Strauss concert, with the newly reorganized Tonkünstler Orchestra; also of Godowsky's piano recital, Sauer's playing of the Sgambati Concerto, Marteau's second concert, the Halir Quartet soirée, Hugo Kaun's concert and Schelling's recital.

#### BERLIN GOSSIP.

There were thirty-nine concerts here last week. "Thank heavens the figures were not reversed!" writes a local scribe. Strange consolation!

Herrmann Wolff, the well-known manager, is seriously ill with an attack of appendicitis. An operation was performed several days ago, of which the result is still doubtful.

Fräulein Ida Hiedler, of our Royal Opera, has been engaged to appear at Covent Garden, London, during the next summer season. She will sing Sieglinde in the "Walküre," Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Eva in "Meistersinger," and "Fidelio."

Coquelin has arranged for a short season at the Lessing Theatre.

Berlin is inexpressibly shocked at the sad news of the death of young Mrs. Howard Brockway, who was extremely well known here and deservedly popular in society. Much sympathy is expressed for the unhappy husband.

The death of Miss Maude Jennings, in Chicago, also cast a gloom over our American colony here, many of its members being Chicagoans who had known the young pianist intimately.

Godowsky has been engaged for one of the Philharmonic concerts in Warsaw. Following the urgent request of press and public, he has chosen as his numbers Liszt's A major Piano Concerto and several of the wonderful Chopin-Godowsky transcriptions.

The annual competition for the Mendelssohn violin prize of 1,500 marks took place last week at the Hochschule. The successful candidate was Alfred Wittenberg, a pupil of Joachim. The competition is supposed to be an open one, but by some strange chance the prize always goes to a Joachim pupil. The fact that the venerable violinist chooses the jury and serves as one of its members is a mere detail, hardly worth the mention.

"Herbert and Hilde," a new opera in three acts, libretto by Eberhard König and music by Waldemar von Bausnern, has just been accepted for production at the Dresden Royal Opera.

Ferdinand Schütz, the well-known comic opera tenor, has decided to go in for grand opera. He will study tenor buffo parts.

August Anna, the gifted Danish composer, can chronicle another success. Last week his newest opera, called "Shepherdess and Chimney Sweep," after an Anderson fairy tale, achieved a brilliant success at the Royal Opera in Copenhagen.

Here is a Wagner joke out of date by several years. A Scotch mechanic heard the "Meistersinger" at the opera. "Didn't the glorious volume of sound affect you?" he was asked by a Wagnerite. "Not in the least," replied the phlegmatic Scot; "I'm a boiler maker by trade."

Moriz Rosenthal opened his season last week in Carlsruhe with the utmost possible success. Press and public showered adulation upon him. There is not a shadow of doubt that Rosenthal is one of the biggest names among pianists in Germany—and in some other countries too.

Ernst Mahr, an accomplished violoncellist, who lived in the United States for twelve years, has just settled in Berlin, where he intends to devote himself to concert playing and teaching.

In a recent issue of a New York paper I read that Grau excuses himself for not engaging American artists by saying that none of those now studying in Europe are ready to go on the stage. Not ready, forsooth. What twaddle, what rot! Where, in the name of all that is vocal, does the good Grau seek his singers? Has he been in Berlin? Has he hunted his young compatriots here? Has he given them a chance to prove their ability? All this occurred to me while attending an audizione recently, where I heard S. E. Hartmann, the Chicago baritone, sing through a seemingly endless repertory of roles—Verdi, Puccini, Ponchielli, Mozart, Gounod, Massenet, Meyerbeer and Wagner. Here is a young man, of imposing figure and appearance; with a voice of surpassing sweetness, power and range, a limitless repertory, and five years constant experience on the most important operatic stages of Italy. What is the trouble? Where is the hitch? Is Grau bigoted or myopic? Are the New Yorkers never to hear anything and anybody new. Really, this thing is most discouraging for the young artists of unusual ability.

Last week a man was sued by his wife for arrears of maintenance. He told the judge that he was a song writer. "Stop that nonsense and seek a more reputable employment" his honor is said to have suggested.

An American paper remarks that "America's best pianists are women." Never mind. Yesterday's Berlin *Lokal Anzeiger* announces that "America's best cooks are men."

Josef Hellmesberger has been appointed first conductor to the Court of Austria.

Karl Meyder, who formerly conducted concerts at the Concert Haus, and was forced to discontinue owing to lack of patronage, has fled from Berlin in order to escape his unpaid creditors. The police have been asked to apprehend Meyder.

Professor Dr. Joachim will be the soloist (Bach Concerto for violin) at the concert of the Meiningen Court Orchestra, October 22.

The tenor Rothmühl, who was sued for libel and gross insult, has compromised the case with the young lady in question. Rothmühl agreed to present 1,000 marks to the poor of Stuttgart, and the suit was dropped.

At the recent Beethoven festival in Eisenach, Frederick Lamond, the pianist, and Professor Halir, the violinist, carried off the main honors. The Meiningen Orchestra, under Steinbach, was in fine form.

Mr. Baughan says in the London *Musical Record*: "If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of to-day." Why not apply that principle to your lengthy writings, Mr. Baughan?

The bitterness between Bayreuth and the new Prince Regent Theatre, in Munich, is growing daily. A suit on the part of the Wagner heirs is now imminent. They will try to prevent the new theatre from producing the works of the great composer.

Miss Farrar, about whose success in "Faust" another column will tell, has been engaged to sing again here as Traviata and Nedda in "Pagliacci."

In Björnson's "Laboremus" there is a scene where Dr. Kann criticises his nephew's play, "Undine." Quoting an opinion, he says: "To her the play seems very monotonous." "To me, too," audibly remarked a gallery god the other night at the Berliner Theatre.

Leopold Lichtenberg, the New York violinist, enjoys the unique distinction of having prepared five pupils for the Berlin Hochschule who were all accepted at their first examination. We of Berlin can estimate this feat at its full value. The five lucky ones were Daniel Visanski, Lionel Gittelsohn, Max Ghulka, Herman Jacobs and Helen Reynolds.

The litigation over Brahms' will and property is not yet ended. Recently the courts decided that the family of the composer and not the Vienna Society of Musicians were entitled to Brahms' money. Now the Liszt Society, of

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Hamburg, enters a claim, based on a newly found will, and the whole case is to be retried.

We learn that De Reszké has discovered a wonderful tenor among the waiters of Delmonico's restaurant, in New York. Would it not be better had he discovered several good waiters among the tenors?

Miss Lillian Meyers, of Portland, Ore., has returned from Scheveningen, Holland, and resumed her violin lessons here under Anton Witek. Miss Meyers emphatically contradicts the report that Witek is to go to Canada and the States later in the season.

Before his departure for America, O. B. Boise, the teacher of composition, appointed as his successor here his most talented pupil, Miss Marguerite Melville. She is now extremely busy with a large class of embryo American composers.

Maxim Gorki, the Russian author, who attained to such very rapid fame, is now living in the city of Arsannas, department of Nijni Novgorod, where he is far from his well meaning friends, and can work undisturbed. His health has improved, and he is almost well. He has just finished a play with the euphonious title of "Saeny wdonije Bessemjonowa" (Scenes in the House of Bessemenov). There is said to be little plot in the drama, hence its title, "Scenes." It is a psychological study of Russian middle class life.

Halir's obesity is the subject of much fun in Berlin. The *German Times* last week contained this:

A—"Halir does not please the public."

B—"How can you say that? The moment he steps on the stage he carries all before him." HARMONICA.

SAAR'S COMPOSITION RECITAL.—Louis V. Saar will give a recital of his own compositions at Carnegie Lyceum on Friday evening, November 8, at which he will be assisted by Miss Edith Chapman. The Variations and Fugue for piano, which won for the composer the first prize in Boston two years ago, will be played by the composer as the opening number. This will be its first public performance, as well as the first public hearing, of some of his songs and other piano works. The program for the evening follows:

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Sternlein, op. 10, No. 1.  
Der Schwur (MS.).  
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Geliebten (MS.).

Miss Edith R. Chapman.

#### Piano soli—

Prelude.  
Elegie.  
Kleine Romanze.  
Rhapsodie.

#### Songs—

Abends, op. 16, No. 4.  
Für Dich, op. 24, No. 4.  
Harfenmädchens Lied, op. 14, No. 2.  
Liebesquell, op. 24, No. 2.

Miss Edith R. Chapman.

#### Piano soli—

Berceuse, op. 22, No. 4.  
A la Valse, op. 25, No. 4.  
Etude, op. 28, No. 3.  
Walzer, op. 28, No. 1.

R. WATKIN-MILLS TO MAKE A TOUR HERE.—R. Watkin-Mills, the English basso, will make a tour during the months of April, May and June, 1902, through the United States and Canada. The singer is under the management of W. Spencer Jones.

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## Boston Music Notes.



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At the Æolian and Pianola recital this afternoon in Steinert Hall, Albert Kranich and Leon Van Vliet were the soloists. These concerts are always attended by a large and fashionable audience who show much enthusiasm for the music given. Well-known Boston soloists appear each week.

Announcement is made of a chamber music concert on Thursday evening, November 14, at Steinert Hall, when Ernest Perabo, Kneisel and Schroeder will appear for the benefit of the Elizabeth Peabody House.

Mrs. Thomas Tapper announces a recital for the afternoon of November 21 at Steinert Hall. Emil Mahr and Hermann Heberlein will be the assisting artists.

At the Faelten Pianoforte School recital on Tuesday evening the following pupils took part. Karl Becker, Cambridge; Anna Pumphrey, Jamaica Plain; Alice Vogel, Brookline; Ina A. Johnson, Gloucester; Ina Langworthy, San Francisco, Cal.; Alice E. Parker, Boston; Annie F. Brady, Groveland, and Helen L. Masten, Boston. The recital included a very interesting illustration of class instruction by nine members of the juvenile department.

The Orpheus Club, of Somerville, under the musical direction of H. Carleton Slack, has started upon its third year with a large membership, both active and associate. It is the intention of the club to give three concerts with the assistance of the very best talent.

H. Whitney Tew's first recital in this city takes place Wednesday evening, November 6.

All the artists have volunteered their services for the two extra concerts that will be given by the Handel and Haydn Society in November. Included among them are Emma Juch, Clara Poole King, Gertrude Miller, Glenn Hall, Gwilym Miles, Evan Williams and Joseph Baernstein. H. G. Tucker will preside at the organ. Verdi's Requiem and "Elijah" are to be given.

Miss Anna Miller Wood, who has been abroad all summer, spending most of the time in London, has returned to the city and resumed teaching.

Pauline Woltman will give a song recital at Chickering Hall November 20.

On Wednesday evening, the third in the faculty course at the New England Conservatory of Music, the recital will be by Miss Gertrude I. McQuesten.

The Longy Club will give their second season of recitals at Chickering Hall. The club is composed of Messrs. Longy, Lenon, Lebaillly, Debuchy, Hackebarth, Maquarre and Gebhard.

Miss Clara Drew has been appointed head of the musical and vocal department of the Acadia Seminary and College, of Wolfville, N. S.

An informal meeting of the Salem Oratorio Society took place on Thursday evening. The society will give the oratorio of "Elijah" this autumn.

A reception will be given by Miss Sarah A. Perkins, preceptress of the New England Conservatory of Music, on the evening of October 31, from 8 to 10 o'clock.

Miss Edith L. Winn is located at Trinity Court for the season.

Miss Bernardine Parker, pupil of Mme. Etta Edwards, will sing at Winthrop November 15.

Miss May B. Dadmun, soprano of the Second Universalist Church, will be the soloist at the rehearsal of the Handel and Haydn Society on Sunday evening.

The Schubert Male Quartet, of which Frederic Martin is a member, will sing at a banquet in Quincy House on Tuesday evening.

### A Successful Choir Exchange.

THE original and liberal manner in which Townsend H. Fellows conducts his church choir exchange, and the facility with which those who become members secure positions, probably accounts for the exceptionally large enrolment of members for the last two months. Among those who secured positions through his exchange last week were Mrs. Elizabeth Williams, appointed soprano soloist St. Luke's Church, Montclair; Dr. John Rothwell, bass soloist, to the Washington Heights Presbyterian Church, and Harold O. Smith, who began his new duties as organist at the French Episcopal Church last Sunday.

This exchange is the only institution of its kind that exacts no commissions from members securing positions through its efforts, the first membership fee of \$6 being the only charge, for which sum they enjoy the facilities of the exchange for one year from entrance.

BROUNOFF PUPIL IN LEIPSI.—From Frederic H. Watson, now studying at the famous Leipzig Conservatory, comes a letter of grateful thanks for thorough preparation, in part as follows:

DEAR MR. BROUNOFF—I have thought of you many times since coming here, and at last write you. I am here at the Conservatory, studying piano with Herr Beving and counterpoint with Herr Schreck. I get THE MUSICAL COURIER here, as do many of the students, for that is the only paper in which we can read musical news of Berlin (only 100 miles distant), Dresden, etc. The examination in harmony was easy for me, thanks to your good training. I was told that Mr. Schad developed quite a fair technic, thanks to you again.

Again I thank you for all you have done for me; the teachers say there is nothing to relearn—thanks to you once more. F. H. W.

Brounoff gave his first lecture on Russian music at the school on East Fifth street, and such a crowd gathered that there was standing room only, 300 people going without seats. His soprano pupil, Miss Clara Gorn, sang songs by Tschaiakowsky, Rubinstein, Brounoff, &c., and the lecture was further amplified with stereopticon views. Brounoff gives a series of four lectures in Brooklyn.

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## FREDERIC ARCHER.

It is with sincere regret that we have to record the death of Frederic Archer. He was a sterling musician, and he commanded the respect of his fellow-men. The musical world is poorer by his death.

Frederic Archer died at his home in Pittsburg, Pa., Tuesday, October 22, from cancer of the stomach. He was sixty-three years old.

In reviewing the life of Mr. Archer we can do no better

rendered his repertory practically exhaustless. In 1847 he became a chorister at Margaret Chapel, now All Saints' Church), London, and about five years later, on his return to Oxford, was appointed organist of St. Clement's Church and Merton College Chapel, holding both appointments. Here he remained for some years, pursuing his studies, and then, after a short sojourn in London, traveled in Europe. On his return he was appointed organist of the Royal Panopticon, London, which then contained the largest and first distinctively concert organ in England.

he assumed a similar position at the church of the Jesuit Fathers, remaining there until 1873, when he accepted the appointment of organist at the Alexandria Palace, which was shortly afterward destroyed by fire. In 1875, when the new palace was completed, he resumed his duties, and gave, without once repeating a program, more than 2,000 recitals on the great organ, one of the finest and largest concert instruments in the world. Here he frequently played to audiences of 20,000 people. He afterward accepted the entire musical direction of that gigantic estab-



FREDERIC ARCHER.

that reprint the following from THE MUSICAL COURIER National Edition of July 4, 1898.

## FREDERIC ARCHER.

Music Director of Carnegie Music Hall and City Organist Pittsburg, Pa.

Frederic Archer was born in the famous old university city of Oxford, England, where he received his literary education. In his early youth he manifested indications of musical precocity and in his ninth year could play at first sight any composition within the scope of his childish fingers with unerring accuracy, a gift that has ever since

In 1862 he gave daily recitals at the Albert Hall and Crystal Palace, and in the chief cities of Europe. In 1863 he became joint conductor with Sir Julius Benedict of the London Vocal Association (an important organization of 400 picked voices), and under their auspices a number of important musical works were given for the first time in England. At this time he also accepted the musical lectureship at the Royal Polytechnic Institution.

In 1865 he was appointed organist and choirmaster of Christ Church, Lancaster Gate, which speedily became noted for the excellence of its choral service, performed by an unusually large surplined choir of men and boys. Later

lishment, conducting the daily classical and popular orchestral concerts, monthly musical festivals (with orchestra and chorus of 2,000) and weekly operatic performances; he also superintended the art school and continued his daily organ recitals, besides fulfilling his duties as musical examiner in Glasgow University, an honor conferred on him in 1879. He also, from 1878 to 1880, conducted the concerts of the celebrated Glasgow Select Choir, and composed and arranged a series of part songs for its use. At the close of 1880, when the palace closed its doors, he visited America, played in many of the leading cities, and after a short return to London was induced to take up his perma-

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ment residence here. He took charge of the music at Plymouth Church, Brooklyn, at the solicitation of the late Henry Ward Beecher, and then became organist of the Church of the Incarnation, New York. While in that city he gave ninety-two organ concerts in Chickering Hall, assisted by the most eminent of living artists then in America. He has also inaugurated nearly every large organ of importance in this country and Canada since his arrival here, and with such success that his services are in constant requisition in all parts of the country. Moreover, his enormous experience and thorough knowledge of the technical details of organ building render his advice and assistance in the preparation of specifications for new instruments and the supervision of their construction especially valuable. In 1883 he founded and edited in New York a high-class critical musical journal. In 1887 he accepted the conductorship of the Boston Oratorio Society, and the finest performance of Gounod's "Redemption" ever heard in this country was given by this organization, assisted by the Boston Symphony Orchestra, under Frederic Archer's direction, in the following year, followed by other important novelties. Milwaukee and Chicago have since claimed his services, until the Carnegie Library Commission, of Pittsburgh, Pa., opened negotiations with him to permanently assume the duties of city organist, and undertake other important musical duties. In June, 1895, he accepted the terms offered, commencing his new duties in the following November.

Since his residence in that city the formation and growth of real musical taste, both in society circles and among the people at large, have been remarkable. The indefatigable nature of his labors there is proved by the record of his achievements.

During three seasons he has given 223 organ recitals on the fine concert instrument in Carnegie Hall, and during this period has played no less than 1,365 important works, 623 organ compositions and 742 orchestral and other carefully selected works, representative of all nationalities and schools, both ancient and modern, transcribed by himself.

The total number of persons present at these performances (a large number of them being regular attendants) has exceeded 195,000.

He has also delivered a series of thirty lectures on musical subjects, illustrated by himself on both organ and piano, which have proved of the highest educational value.

In the spring of 1896 he founded the Pittsburgh Symphony Orchestra, a finely equipped organization of fifty carefully selected native and foreign players, and at thirty concerts (preceded by an equal number of public rehearsals), given under his direction, no less than 218 works were given, including twenty-five symphonies, thirty-one classical or concert overtures, sixteen orchestral suites, six symphonic poems and sixteen concertos of the highest type and widest possible scope. The remainder consisted of miscellaneous compositions, including many important novelties, some of which were then heard for the first time in America. A large number of fine vocal productions were also introduced by singers of the highest repute.

These concerts were of such notable excellence that they won the most flattering comments, not only from the eminent solo artists who appeared, but have also attracted widespread attention and elicited eulogistic comment throughout the length and breadth of this country, as well as in the prominent music centres of Europe. In May last Mr. Archer accepted the post of musical examiner in the University of Toronto (Canada) offered to him by the senate, as the duties of the position will in no way interfere with his Pittsburgh engagements.

It is conceded everywhere that he has revolutionized the art of organ playing on this continent, and ranks among the foremost of living organists.

His chief characteristics as a virtuoso are great technical ability, a careful observance of the composer's inner meaning and a regard for the production of legitimate effects in the interpretation of orchestral works. He is, moreover, an accomplished orchestral and choral conductor, and a pianist of the highest merit.

One of the prime causes of Frederic Archer's celebrity lies in the fact that he has always recognized the importance of popularizing the instrument of his predilection. He is fully aware that programs made up exclusively of heavy scholastic works prove wearisome and uninteresting to the

general public and musicians alike, and has therefore emancipated the instrument from its thralldom and fully developed its resources. He has elevated it to the rank of a concert instrument and adapted it to the requirements of orchestral compositions of a more generally intelligible character, freely introducing those familiar to a mixed audience. At the same time he is one of the finest living exponents of classical organ music, but judiciously intersperses it with lighter productions.

Mr. Archer's unique method of registration, aided by unusually long and flexible fingers and a thorough practical knowledge of every species of orchestral device, enables him to produce effects never yet equaled by any other organist. Another advantage he enjoys is an extraordinary facility for manipulating without previous examination the manifold complications of the largest instruments, and developing their resources in the most exhaustive manner. As the plan and structure of every organ differ so widely, the seeming impossibility of such a feat must be at once apparent even to the uninitiated.

Mr. Archer has also won for himself an accepted position both as an author and composer, his musical essays and compositions enjoying a wide reputation. His "Organ School," published some years since, is perhaps the most exhaustive and comprehensive work on the subject ever written, and has gone through several editions; see Grove's Dictionary of Music, Scribner's Cyclopaedia of Music and Musicians, Brown's Musical Dictionary, Batiste's Musical Biography, Riemann's Musical Dictionary.

#### Samuel V. Owen.

Samuel V. Owen, formerly tenor soloist of the Greenwood Baptist Church, Brooklyn, died at his home in Brooklyn, Monday evening, October 21. He was born in Brooklyn fifty-six years ago. Mr. Owen joined the Forty-eighth Regiment of New York Volunteers in the Civil War. Later he organized Thatford Post, G. A. R. The deceased was a member of the American Legion of Honor, and he was also a Knight of Honor.

#### American School of Opera.

THE American School of Opera gives its first public performance this season in the Herald Square Theatre, Thursday afternoon, November 7, at 2:15. The bill will be "The Marriage of Jeannette," an opera in one act, by Victor Massé; scenes from "Aida" and the whole of "Cavalleria Rusticana." The school has a good cast of performers, and expects to give an entertainment that will rival the best opera companies. "The Marriage of Jeannette" is a little operetta which has never been given in this country, but which is deserving of considerable attention from the operagoing public. The music is very fascinating, and the dialogue is bright and witty. The school is in possession of the only English translation in existence. Maurice Hageman, director of light opera at the school, will stage the production. The scenes from "Aida" and Mascagni's "musical melodrama" will be staged by Theodore Habelman, the school's grand opera director. A good many of the well-known operatic managers are expected to be present, and this performance will come very near deciding the question as to whether the school will turn out really first-class opera singers or not. In these performances the school will use its own chorus class, which has a membership of over thirty.

Tickets are on sale at Tyson's agencies, at Charles Ditson's, Pease Piano Company, Herald Square Theatre and the offices of the school in Berkeley Lyceum, No. 23 West Forty-fourth street.

GEORGE TOLLMAN.—George Tollman, who is the possessor of a beautiful tenor voice, and who has been studying for the past few months in William G. Stewart's American School of Opera, has secured, through the school, a prominent position with a new Boston stock opera company.

OLIVE MEAD'S "STRAD."—Miss Olive Mead, the well-known violinist, has just purchased from John Friedrich & Brother, of this city, a magnificent Stradivarius, which she will play in all her concerts hereafter. The price paid is said to be \$6,000.

#### PRESS WOMEN HEAR MUSIC.

THE musical numbers at the first monthly meeting of the season of the New York Woman's Press Club were presented, under the direction of Mme. Evans von Klenner, chairman of entertainment. The musicians who appeared were Charles Russell, 'cellist; Mrs. Antonia Sawyer, contralto, and Hugh E. Williams, basso. Piano accompaniments were played by Miss Rosetta Wiener, for Mr. Russell; Mrs. James T. Patrick for Mr. Williams, and Miss Fenton for Mrs. Sawyer. Mr. Russell, who is a member of the faculty at Clavier Piano School, played particularly well the graceful "Swan," by Saint-Saëns, and later showed his technical finish in Popper's "Vito." Mrs. Sawyer sang extremely well, "Pensée d'Automne," by Massenet, and "If I Were Loved," by Stahlschmidt. Mr. Williams, who is making rapid progress under the instruction of Dudley Buck, Jr., sang first the English version of a tender and effective Welsh serenade, "All Through the Night." For his second number Mr. Williams sang "Daphne's Love," by Ronald, and on being recalled added an extra song.

The other features of the afternoon included an address by Mrs. Edward Addison Greeley on "The King Alfred Memorial"; a paper by Dorothy Dix on "The Newspaper Woman As I Have Found Her"; a recitation from "The Bonnie Brier Brush," by Mrs. Olivia Hall, and Edward Markham, who read a number of his own short poems, and then called upon Mrs. Coffin to declaim one of his more dramatic pieces, written by the poet when peace was expected between the British and the Boers. Grace Greenwood, the venerable newspaper woman, was introduced by Mrs. Croly, president of the Press Club, and several other guests of the afternoon were formally presented.

#### CLAVIER PIANO SCHOOL.

MRS. RAYMOND BROWN gave an "Illustrated Talk" on Wagner's "Parsifal" in Clavier Hall, Tuesday evening, October 22.

Mrs. Brown's intelligent study of Wagner's work and her inimitable style of lecturing hold her audience interested. Particularly noticeable was the religious spirit which seemed to pervade the opera through her eyes, although she evidently recognized that this spirit of reverence was due perhaps more to Wagner's artistic thought than to any deep rooted conviction on his part.

Mrs. Brown will probably deliver her talk on "Tristan and Isolde"; also repeat the series of talks on the "Ring" later in the season at this school, after her New England tour.

Owing to the recital by S. M. Fabian, given at Mendelssohn Hall, October 24, the regular recital of the school was omitted this week.

The second recital of the Clavier Piano School for this season will be given Friday evening, November 1, by Charles Russell, director of the ensemble class, assisted by Miss Mary J. Lansing, contralto; Harry Stewart Briggs, pianist, and George Stehl, violinist. The program for the evening follows:

Sonata, C major.....	Boccherini (1700)
Morire (cello obligato).....	Guido Papini
Miss Lansing.	
Air.....	Bach
Moments Musical.....	Schubert
Le Cygne.....	Saint-Saëns
Vito.....	Popper
Song of a Heart.....	Louise Tounion
A Memory.....	Edna R. Park
Miss Lansing.	
Trio, op. 42.....	Neils W. Gade

CHURCH MUSIC.—On Sunday night last the quartet of the Church of the Divine Paternity sang excerpts from the "Elijah." Miss Harris sang "Hear Ye, Israel"; Mr. Quesnel, "If With All Your Hearts" and "Then Shall the Righteous"; Miss Marvin, "Woe Unto Him" and "O Rest in the Lord," and Gwilym Miles sang "Lord God of Abraham," "Is Not His Word Like a Fire" and "It Is Enough."

Mr. Miles' singing was the feature of the evening. His deep, sonorous voice and the depth of feeling with which he sang made a decided impression. Mr. Miles is rapidly winning the recognition he deserves.

## Mr. PLUNKET GREENE, Basso-Cantante,

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## FROM PARIS.

PARIS, OCTOBER 3, 1901.

A VERY interesting discussion has taken place recently in the Paris journals on the utility of the Conservatoire as an institution, and the value of the instruction received there. As readers of THE MUSICAL COURIER are probably aware, the Conservatoire of Paris is a national, not a private, affair, being supported by the Government, and no fees paid by those who are accepted as pupils.

As a rule the results obtained by the instrumental classes are really excellent, a practical demonstration being given by the pupils, many of whom execute the different numbers selected by the jury in advance, and read at sight on the platform, before the audience, in a remarkably efficient and in some cases exceptionally able manner. The singing classes are not nearly so successful, and the dramatic instruction given nearly always shows signs of care and efficiency on the part of the different professors. It is the classes of tragedy and comedy which have recently furnished the material for the discussion referred to. Of course, like all other public institutions, the Conservatoire has its enemies as well as its friends. Many there are who affirm that it would be infinitely better to close its doors, as the results obtained are by no means commensurate with the expense of its maintenance.

There is certainly no getting away from the facts that the great artists before the public, whether instrumentalists, singers or actors, do not, as a rule, go through a Conservatory ordeal. The reason of this I cannot tell. It may be that the hard and fast rules, the set routine, and frequently slavish copying of the professor, restrain and kill that element of individuality absolutely necessary to the making of a great artist. It has long been a favorite "gag" in Paris in speaking of any public performer: "What! he has not been through the Conservatoire; then he must have talent."

Gemier, who is at present director of the Renaissance Theatre and an actor of merit, besides being a great favorite of the public—not always the same thing—is violently opposed to the Conservatoire and advocates its discontinuance. I believe that Gemier, now so successful, was refused admission as a student. Sarah Bernhardt, who was accepted as a pupil—where, I believe, she only remained a year—has registered her reasons for its continuance. She says it would be a distinct loss were the Conservatoire to be abolished, as she considers it necessary to the preservation of dramatic art.

"The pupils of the Conservatoire learn the old traditions from those authorized to convey them; the traditions which come in a direct line from Racine, Corneille, Beaumarchais; and, above all, from Molière. Tradition, which seems an old worn-out rag to many modernists, is a many-colored flag under which have rallied many of our best and greatest artists." Mme. Sarah Bernhardt is also of the opinion—like many others—that the Conservatoire is much to blame in many things, but she claims it is the fault of its heads. She would have its teachers more in earnest, greater discipline among the pupils, classes better kept, that is, with more authority; more frequented, and an education broader and more varied. But the necessity of improving the institution does not, Madame Bernhardt adds, prove that it should be suppressed.

The concerts of Chevillard (Lamoureux) and Colonne have not yet commenced, the latter conductor being at Prague, where he recently gave a concert, of which the program was made up exclusively of French composers—Berlioz, Bizet, Lalo, Franck, Saint-Saëns, Massenet and

Bruneau. The last was represented by the fine prelude to his opera, "Messidor," a work which had not a great success at the Paris Opéra Comique. The concert was, it appears, a great success, and Colonne was induced to add this city to the list of places included in the tour which he undertakes next season, and which already counts among the towns to be visited—Metz, Carlsruhe, Wiesbaden, Leipsic, Berlin, Dresden, Vienna and Munich. Art—that is, musical art—in Europe does not seem to recognize nationality, as the welcome accorded to the most distinguished conductors and virtuosi from other countries and the success with which French composers, conductors, &c., meet in foreign countries conclusively proves.

Paris is at present an extraordinarily cosmopolitan city. To be convinced of this one has only to glance at the amusement programs. At the Opéra one sees constantly the name of Madame Acté, who is from Finland. At the Opéra Comique three foreign singers are filling leading parts—Miss Courtenay, American; Miss Mary Garden, Scotch, and Miss Nerville (Chapman), Irish. At the different music halls the posters seem to bear the names of English or American acrobats, pantomimists and gymnasts more frequently than any other nationality. Wagner's operas figure largely at the Opéra, and the Antoine Theatre delights in producing the translated works of Hauptmann and Sudermann, while at the Athénée Theatre we have a troupe of Japanese performers playing (in Japanese) the trial scene from Shakespeare's "Merchant of Venice" and "The Knight and the Geisha." Madame Sadi Yacco, the leading actress of the company, is a marvel of daintiness, intelligence, charm and vivacity.

At the Gaité Theatre is being rehearsed the "Abbé Vincent," an operetta composed by the late Audran. The music of this piece is of a much more elaborate character than his previous works, with recitatives and a more complicated orchestration. It is possible that an interesting little lawsuit may arise from the refusal of Mr. Perrin, who is a baritone, having refused to accept the part assigned to him, which he claims to be too low for his voice, the role having been written for a bass.

At the Opéra Comique they are preparing a revival of Victor Masse's charming opera of "Galatée." The title role will be sung by Miss Courtenay, and Pygmalion by Mlle. Gerville-Réache. This latter role was originally created by Faure, the famous baritone, but was relinquished by him, and afterward sung by Mlle. Wertheimer, contralto.

Miss Marie Barna, well known to the public of the United States, where she has sung in concerts, and subsequently as first dramatic soprano in the Melba-Ellis-Damrosch Company, is married and living in Paris, Avenue du Bois de Boulogne. Miss Barna—or Mrs. Russak—has recently finished a very successful operatic season at Coburg, Germany.

A musical innovation has been made at the Odéon Theatre, which has been a great success, and which I heartily commend to American theatrical managers. Everyone who visits a theatre where drama is performed knows and has felt the tedium of the waits between the acts. Mr. Ginisty, of the Odéon, has engaged a good orchestra, with competent conductor, who instead of remaining in front of the stage, the ordinary place for the orchestra, go to what is called the foyer in the French theatres—that is, the promenade or crush room, as it is sometimes called—and there

perform a very enjoyable program of varied music. I send you a specimen, which will serve as a contrast to the tiresome selections ordinarily performed, consisting generally of a weak overture, a waltz with inevitable cornet solo, operatic selection, often "Traviata" or "Trovatore," with "Ah che la morte," also for the cornet, &c.:

First Entr'acte—"Souvenir of the Ball" (Gounod); "Le Timbre d'Argent," romance for oboe and violin (Saint-Saëns); Minuet (Emile Pessard).

Second Entr'acte—"Marionettes" (Braga); old air, sung by Mlle. Antoinette Combe; "Doll Minuet" (Lauze).

Third Entr'acte—"Folies Amoureuses" (Emile Pessard); "Inter-mède" (Lacombe); "Premier Menuet" (Maquaire).


The managers of theatres where drama is performed are notoriously stingy, so far as the orchestra is concerned, considering the expense of this item a necessary but unprofitable outlay. One such director was in former years manager of the Porte St. Martin Theatre, where a large and efficient orchestra was a necessity, owing to the nature of the pieces performed there—melodrama, requiring much elaborate scenery and incidental music. The expense of this large orchestra, which he dared not diminish, was a source of constant annoyance to our director, when turning over his account books and seeing what a serious item its maintenance became in his yearly expenditure. He had arranged with a certain author to produce an elaborate spectacle, in which the great sensation scene was a large jungle in the island of Java by sunset, with tigers leaping about among the trees and tropical plants. The setting of this scene was very clever and complicated, the stage being entirely inclosed, front, sides and back with somewhat thin but very strong iron network, forming a complete cage in which the animals were seen disporting themselves. As lurid orange and red lights only were turned on during this scene, this network of iron was invisible to the audience. At the dress rehearsal the effect was remarkably good, and gave great satisfaction to the manager, who with the author was in front. The latter, however, feeling a little nervous at seeing these savage animals disporting themselves in the mimic jungle on the stage with but, as it seemed, such a slight protection between them and the public, said to the manager at his side: "Very good, remarkable; but don't you think the cage is very thin? What a dreadful thing it would be if the beasts should break down the iron partition in front and get among the audience." "Oh! that's all right," was the calm rejoinder of the director, "the public would have time to escape while the animals were eating the orchestra!"

OCTOBER 10, 1901.

"Les Barbares," Saint-Saëns' last work, is being actively rehearsed at the Opéra, and I am able to send you a few details prior to its first presentation. The roles are being studied three deep, so that no interruption may take place in the performances, owing to indisposition, &c., on the part of the singers. The following is the complete cast:

Marconair.....Messrs. Vaguet, Rousselière, Barré  
Scaurus, the Reciter.....Messrs. Delmas, Noté, Bser  
The Watcher.....Messrs. Rousselière, Cabillot  
Hildibrath.....Messrs. Riddex, Douaillière  
Florida.....Mmes. Hath, Bosman, Chretien, Vaguet  
Livie.....Mmes. Higlon, Flahant, Soyer

The mise-en-scène of "Les Barbares," as I have already said, is very elaborate and complicated. It requires for certain scenes a number of cattle, for which special "rehearsals" have been held. The chariots of war are drawn by superb oxen and not pasteboard animals manufactured by the property master; war horses managed by the barbaric chiefs and fawns, lambs, &c., are also required as propitiatory sacrifices to the tutelary deities of Orange. It would be very unjust to speak of a work before its produc-



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tion, but sometimes one wonders if all this pomp and pageant of modern opera does not conceal a paucity of idea, as elaboration of treatment may sometimes hide a very weak melody and poor bass.

As the symphonic prelude to "Les Barbares" lasts a quarter of an hour, and as Saint-Saëns seems to have written this introduction with a view to its ultimately forming a part of future concert programs, the doors of the Opéra will be closed as soon as the performance commences, a measure which cannot fail to delight a number of music lovers. The dress rehearsal of this work is fixed for October 21 and the first performance two days later.

A somewhat large tempest in matters theatrical has arisen the last few days at the Comédie-Française, which has resulted in some radical changes in that Government institution. At this subventioned theatre exists what is known as the "reading committee." That is, a committee of five members of the company, whose duty it is to read all new plays, decide upon their merits and with co-operation accept or refuse them. Hence arises the ever-recurring question: Is a good actor necessarily a good judge of a play? The serious mistakes made by the reading committee for some time past would argue not, at all events so far as the Comédie-Française at present is concerned. Plays have been recently accepted for production which after being put into rehearsal and announced for performance have been found to be so devoid of merit as to compel their withdrawal at the last moment. Other works again have been refused which the managers of other important theatres, such as the Odéon, Gymnase, &c., have willingly accepted and produced with, in some cases, a successful run of a hundred nights. Among other rights possessed by this committee is that of accepting a work by an author for correction. An author, like a painter, conceives his work as a complete whole, and if it is subjected to the mutilations and changes of half a dozen other people it is no longer his work at all.

Several bad mistakes recently made by this reading committee have resulted in such an outcry in the best Paris journals that its abolishment has been loudly called for, and with such success that as soon as the necessary formalities can be complied with it will cease to exist. The director of the Théâtre Français will then have the right to refuse or accept new works and be responsible to the Minister of Fine Arts for the judgment he shows in the discharge of his office. A piece called "Chérubin," by Francis de Croisset, had been accepted at the Comédie and the roles distributed. But after many alterations, cuts and changes of cast the work was found to be so weak that it was never produced. Another play called "Le Roi," by Schéfer, was condensed from five acts to three, its name altered twice and then the original title decided on. The dénouement was entirely changed at the request of Le Bargy, who was entrusted with the production of the work, and so many alterations made that the poor author, like the proverbial worm, at last turned, with the results spoken of above. It is believed a better state of things will ensue. The *Figaro* publishes the replies of many dramatic authors to its question as to the usefulness of the Comédie-Française as an institution. These replies are all conceived in a serious vein, as befits the importance of the subject. One only—Albin Valabiegné—"guys" the situation in these terms: "As they have never accepted any piece of mine at the Comédie-Française I consider it a perfectly useless institution."

As I mentioned last week, now is the period of débuts at the Opéra and Opéra Comique. How many aspirants for lyric fame—and fortune—are anxiously awaiting the verdict of the public—that jury from whose final decision there is no appeal! Certainly one of the most interesting

and successful first appearances made in Paris for some time was that of Mlle. Neville at the Opéra Comique as Lakmé. This young singer (Miss Chapman), to whom the good fairies have been most generous in their gifts—physical and vocal—is of Irish birth and parentage. Possessed of a good natural voice, of excellent quality and remarkable compass, and vocalizing neatly and fluently, Mlle. Neville has all the attributes necessary for the very successful embodiment of the first roles in such operas as "Lakmé," "Manon," &c., in which her talent will naturally have to be employed during her engagement at the Opéra Comique. As the voice, however, has more warmth and breadth than is usually possessed by light sopranos, qualities which will certainly develop with time, the singer being very young. Mlle. Neville will be warranted later on in attempting with undoubted success the florid roles of grand opera. In appearance Mlle. Neville is tall and fair, with a very mobile, expressive face, and one of those well shaped, finely molded throats from which one expects instinctively a beautiful voice to issue. The very excellent impression made by the young artist on her début was fully confirmed on her second appearance in the same role.

Miss Della Rogers, the American opera singer, is engaged for the theatre of Elberfeldt. I am told she met with good success as Senta in "The Flying Dutchman," in the duet of which she showed great dramatic power.

Van Dyck, the tenor, has signed his contract with Artot & Schultz for the performances of "Die Götterdämmerung," to be given here next spring. Alfred Artot who plays Wagner's scores on the piano in a masterly fashion, is at present at Berlaer Hof, with the tenor, who is studying Siegfried before leaving to fulfill his engagement in the States.

Jean de Reszké is also working away at the other Siegfried at his estate in Poland, and it is understood that the production of this work at the Grand Opéra will be of a special character.

I notice that Mancinelli will not occupy the conductor's chair at the Metropolitan Opera House, New York, this season. As he has many friends in the United States, they may be interested in learning that he is engaged as first conductor for the season of Italian opera at the Theatre Royal, Lisbon, where the director, Pacini, will produce "Les Barbares."

DE VALMOUR.

#### Francis Rogers.

FRANCIS ROGERS, the baritone, was a close friend of the late Ethelbert Nevin, who wrote the famous song, "The Rosary," for him, and who chose him on many occasions to interpret at his public concerts the songs he had written for male voice. Mr. Rogers has in his possession the following letter written to him by Mr. Nevin from his home at Sewickley, Pa., December 5, 1898.

MY DEAR ROGERS—You can have no idea of the pleasure I have had in hearing such good things about your singing, and from musicians. I knew you could not help but have a success when I heard you sing in Italy and Paris, and particularly was I delighted when you sang my songs in concert work last season in the United States. Surely no composer could have had a better interpreter, and naturally a "maker of tunes" is grateful.

I trust we shall have you here this season, as Pittsburgh is still thinking of you. With hearty greetings, Faithfully yours, ETHELBERT NEVIN.

Mr. Rogers sings at Tuxedo November 9. On November 19 he is to give a public recital in Milwaukee and early in December will give recitals at Mendelssohn Hall, New York, and Steinert Hall, Boston. He is to appear as soloist during the winter at one of the Friday afternoon concerts at the Peabody Conservatory, Baltimore.

#### STENCEL'S SUCCESS.

A CABLEGRAM received from Berlin on Saturday is as follows:

BERLIN OFFICE THE MUSICAL COURIER,  
October 26, 1901.

Musical Courier, New York:

Young Alma Stencel, the talented American pianist, had an overwhelming success here last night.

#### Burmeister at the Symphony Concert.

AT the Symphony Concert at Carnegie Music Hall, November 30, under Frank Damrosch, Richard Burmeister will play for the first time the Weber "Concertstück" with his (Burmeister's) orchestration.

FERDINAND CARRI'S RECITALS.—Ferdinand Carri, of the New York Institute for Violin Playing and School for Piano and Vocal Culture, announces that he will this season give a series of violin recitals in Knabe Hall. He purposes to revive a number of classic works by Corelli, Nardini, Paganini, Locatelli, Veracini, Le Clair, Bach, Ries, Viextemps and Wieniawski—works which are seldom heard nowadays.

These recitals promise to be of great interest to the violinists of New York, for they will serve an educational purpose. The first recital will take place Thursday, November 12, when the following program will be given:

Sonata .....	Le Clair
The Language of Flowers .....	Carri
Canzonetta .....	Godard
Larghetto .....	Nardini
Le Labyrinthe de l'Harmonie .....	Locatelli
Concerto No. 1 (cadenza by Ferdinand Carri) .....	Paganini
Air on the G String .....	Bach-Wilhelmj
Dance of the Elfs (étude in thirds) .....	Carri
Menuetto .....	Veracini
Legende .....	Bohm
God Save the King .....	Paganini

HAMLIN AT YALE'S BI-CENTENNIAL.—George Hamlin sang with great success before a distinguished audience in New Haven on October 22, the occasion being the production of Horatio W. Parker's great oratorio, "Hosanna Novissima," at the bi-centennial celebration of Yale University. The New Haven *Palladium*, after giving a list of several distinguished guests who were in attendance, included in which were the names of Bishop Potter, Chauncey Depew, Samuel Clemens ("Mark Twain"), Donald G. Mitchell ("Ik Marvel"), &c., spoke of Mr. Hamlin as follows: "Mr. Hamlin's tenor was a surprise and a revelation. He sang gloriously, and fairly electrified the audience." The New Haven *Journal and Courier* said: "Tenors are indeed scarce who can with success sing the role assigned. George Hamlin has appeared here before, but never with quite so marked success. He stands alone when power and at the same time brilliancy of tone are demanded. His closing climax was remarkable."

LILLIE D'ANGELO BERGH.—Many professional singers have already booked for special study with Lillie d'Angelo Bergh this season, among them several favorites of the Broadway theatres, who are taking that part of the professional course which is of special advantage for the speaking voice. The synthetic course for singers and teachers includes training for oratorio, concert and full stage preparation for opera. Competition classes for full and partial scholarships are now being formed. Those interested should register at once. Reception hours, 9 to 11; sight reading classes, Saturday mornings at 10. Pupils booked for the vocal course for the season are entitled to all the classes free of charge. The d'Angelo Bergh School of Singing is at "The Albany," Broadway and Fifty-second street.

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## GEORG KRÜGER

## And Some of His Pupils.

THE cover of this issue presents a picture of Georg Krüger, the well-known teacher and composer, of Cincinnati, and some of his pupils. Mr. Krüger is one of the foremost teachers in the country, and the following will be read with interest:

Georg Krüger is a native of Lübeck, in North Germany, and is a man of liberal education, having graduated at the Catharineum of Lübeck.

Mr. Krüger's first lessons on the piano were secured from the court capellmeister of Prince Sondershausen, Gottfried Herrmann. Later he continued his studies under Prof. Hermann Gens, honorary member of the University of Bologna.

Having reached the High School of Music at Berlin, his studies took a wider range. In piano he had instruction from the court pianist to the German Emperor, Prof. Heinrich Barth; in composition, from Prof. Waldemar Bargiel.

At the Austrian capital Mr. Krüger further pursued the study of the piano, under the Russian master, Theodor Leschetizky. Leschetizky, whose marvelous pupils, Essipoff and Paderewski, have carried his renown throughout the world, is famous for the romantic emotional fervor of his style, as is Barth for classic solidity and masculine firmness of his interpretations, so that Mr. Krüger has received the benefit of a well-rounded pianistic training.

Mr. Krüger appeared frequently in concerts at Berlin, and afterward made an important concert tour through Russia, where he was received with the highest favor; later also in Germany and Sweden, receiving everywhere the noblest encomiums of the art critics in the leading cities of Europe.

While on tour Mr. Krüger was received in the most exclusive circles of society, as is evidenced by letters from various diplomatic representatives of the United States resident abroad, as well as from the great court preacher, Dr. Emil Frommel, chaplain to Emperor William, and bore away with him distinguished marks of favors from persons of rank, learning and skill.

Mr. Krüger for several years past has been one of the most valued members of the piano faculty of the Cincinnati Conservatory of Music. He has had most exceptional success with his pupils. As a virtuoso pianist he takes conspicuous rank among the musicians of the present day. His brilliant and impassioned playing is certain to make his recitals events of moment in every community which he may visit.

The following are some of Mr. Krüger's press notices:

The pianist Krüger has taken rank among the greatest celebrities of our epoch. He gave us yesterday a delightful recital. If ever an artist deserved the name of virtuoso it is he. The piano has no more secrets for him. He has passed all his artist's life in communion with the great masters Schumann, Chopin, Liszt, Schubert, Rubinstein, &c. But we owe to him the pleasure of having heard yesterday a delightful composition of Leschetizky, a composer of the first rank, of whom he is the pupil and whose work he has undertaken to popularize. The romance, "Consolation," one of the best inspirations of this master, produced a brilliant effect upon the audience, which entirely filled the hall. It is useless to sing praises of Mr. Krüger's execution. What pianist of the present time is not capable of overcoming all technical difficulties with ease and facility? To-day it is the A B C of the profession. Artistic sentiment dominates the virtuoso we have just heard. There is nothing more interesting than Mr. Krüger's performance of a melody of Chopin beside a long inspiration of Beethoven or Liszt. We hope that it is not the last time we shall have an opportunity of applauding Mr. Krüger. He resides at Cincinnati and from that city to New Orleans is but a step.—L'Abeille de la Nouvelle-Orleans, New Orleans paper.

Georg Krüger, the renowned pianist, played Wednesday before a crowded house. He appeared under the auspices of the Lyceum Bureau, and played in the University Pavilion. Each selection was greeted with stormy applause, and Mr. Krüger convinced his audience that he is an undisputed master of the piano. He plays with great ease and unaffectedness, and his renditions seem to be the outbreathings of a soul in love with his art. Magnetism, temperament, finish and rare interpretative skill marked the playing of each number.—The Evening Truth, Baton Rouge, La., February 23, 1900.

Mr. Krüger held them to their seats until the last note had died away. It was pure and full enjoyment that the audience imbibed, for the tones dropped like pearls from the hands of the master and were strung together in a chain of glory for the artist.

Our German countryman may be measured by the highest criterion, for he need not fear criticism, but may rather challenge the same. Mr. Krüger, in respect of brilliant technic and fine characterization, towers a veritable giant among the host of pianists; he takes position on the commanding bridge and one may only determine the degree of rank which belongs to him.—New Orleanser Deutsche Zeitung.

Mr. Van Cleave writes: "Mr. Krüger has proved himself a masterly teacher of the piano. He possesses some magnetic charm by which he can extract music from minds but poorly endowed with the divine fire. In a country like America, where there are people of such infinite variety, where there are so many thousands who plant a big rose bush of ambition in a small flower pot of talent, a man who can put the most nourishing soil into the small receptacle is of incalculable value as an educator. Mr. Krüger is such a man, and any earnest student, whether by nature richly or meagrely endowed, will, under his training, attain creditable proficiency."

Mr. Krüger played at the North German Exposition, before over 5,000 people, with the orchestra of the noted Conductor Anderson, and the press passed the following encomiums:

Mr. Krüger's art showed itself again as a purely balanced one, carried with excellent understanding and supported by splendid technical resources, for which the term virtuosity is hardly adapted. He has too much of an artistic soul for that. The spontaneous and hearty applause showed how powerfully Mr. Krüger had impressed the hearts of the hearers by his masterly playing, and he was induced to extend his program.—Lübeckischer Anzeiger, Lübeck.

Besides this, he was chosen soloist for the Symphony concerts under Frank Van der Stucken in Cincinnati, and played the Bach Concerto in D minor. It is a fact—although this was a strictly classical composition—that it attracted a larger audience than any of the Symphony concerts of the season. This certainly speaks of itself for the popularity and recognition of Mr. Krüger as an artist of the first rank.

The critic of the *Times-Democrat*, New Orleans, calls him a poet among pianists, and continues with the following:

He is an artist of the first rank, and his performance is made unique and beautiful by his simple and unaffected style of playing. His chief aim seems to be to give pleasure to his audience in the noblest sense of the word. When he touches the keys one forgets the piano and listens to a poem in music. To criticize such an artistic performance as Mr. Krüger gives is almost a vain effort. Each selection is so masterfully rendered that it seems better than the last.

Mr. Krüger played Bach and Beethoven in a masterly, skillful and expressive manner. His touch is melodious and powerful, and his conception manly.—Professor Bussler, in National Zeitung, Berlin.

## Mrs. Georg Krüger.

Mrs. Georg Krüger, née Elizabeth Daniels, is a graduate of the Cincinnati Conservatory of Music, and one of the brightest and most promising pupils Mr. Krüger ever had in his class. Kindred spirits in artistic sense and inclination they developed the gentler feelings of love for each other, which resulted in their marriage last season. Mrs. Krüger has a fine, clean technic, and her playing is endowed with unusual intelligence. The following encomiums speak for themselves:

At the close of the program Miss Elizabeth Daniels, another of this city's most talented pianists, and who also gives promise of a brilliant future, played the Hungarian Fantaisie, by Liszt. Miss Daniels' execution was regarded as extremely fine, and the ease with which she mastered the most difficult parts of the Fantaisie showed her to be possessed of unusual skill.—Evansville Journal, Evansville, Ind.

Miss Daniels, who received a double welcome, that of an artist and that of a friend, displayed a rapidly matured talent, of which her playing of a year or so ago at the Friets recital gave promising evidence. Her technic is deliberate and exact, and her melody magnetic, and her touch and interpretation roseate and inspiring. What more can be said? Her solo, the most distinctive and certainly to the audience the most personally interesting on the program, lacked none of the taste exhibited by Mr. Krüger, of whom, as far as music is concerned, she is a devoted disciple.—Evansville Courier, Evansville, Ind.

Miss Elizabeth Daniels played the Hungarian Fantaisie, by Liszt, at the German Literary Club in an exquisite manner. She knew how to put much fire and character into this composition, and held the audience spellbound until the last note died away and received enthusiastic applause.—German Volksblatt, Cincinnati.

Miss Elizabeth Daniels was heard last evening at the Conservatory of Music in a taxing program, and the manner in which she played it gave assurance that she is well rounded out and much matured. She has left the pupils' class behind her and is reaching out for art in her ideals. She played the Mendelssohn A minor Concerto with grasp and intelligence, and a clear, well poised technic. Her solo numbers were difficult, but well played. They embraced the Wagner-Liszt transcription of the "Evening Star," the Schubert-Liszt

transcription of "Hark, Hark, the Lark!" Leschetizky's "Romanze Consolation" and the Chopin Etude, op. 10, No. 7. The poetic side was much in evidence in the "Tannhäuser" Romance. The Hungarian Fantaisie of Liszt is tremendously difficult, but she gave it a clean, terse reading. Both in the Mendelssohn Concerto and the Hungarian Fantaisie Mr. Krüger supplied the orchestral accompaniments.—Commercial Tribune, Cincinnati.

Miss Elizabeth Daniels played the Mendelssohn Concerto in G minor last evening in Scottish Rite Hall. Of the three movements, Miss Daniels put the greatest grace, sentiment and execution into the andante. The sustained melodies rang out beautifully, and the rapid passages in the third movement were clearly played. She was recalled four times and made a great impression on the audience.—Cincinnati Enquirer.

## Bessie Taylor Mellor.

Bessie Taylor Mellor developed musical talent at a very early age. It seemed to be the only thing she ever lived for—the cultivation of the art divine. She placed herself under the training of Georg Krüger at the Conservatory of Music, of whom she became a most devoted and assiduous pupil. A little more than a year ago she graduated with high honors at the conservatory, and since that time has frequently appeared with ever increasing success at public recitals. She also has a very large class of pupils. A few criticisms will suffice:

Miss Bessie Taylor Mellor in the first movement from Mozart's Concerto, C major, corroborated all the impressions already rendered about her playing. Her execution was remarkably clear, her tone was strong and her intelligence of a decided character.—Cincinnati Enquirer.

Mr. Krüger pays equal attention to the compositions of the modern and classic school, acquainting his pupils with a wide range of subjects. His most talented pupil, who has just passed fifteen, is Miss Bessie Taylor Mellor. She played Heller's transcription of Schubert's "Forelle" with marvelous clearness and maturity. The combination of strength and delicacy in her playing is noteworthy, and she succeeds in bringing out the melody with repose and artistic control.—Cincinnati Enquirer.

Miss Bessie Mellor may be ranked among the very talented ones. Her reading of Hartmann's "Novelletten" showed musical bent and development. Emphasis and contrast were well placed, and everything was in a precise mold.—Cincinnati Commercial Tribune.

Most striking of all was the talent of Miss Bessie Taylor Mellor, who played Weber's "Invitation to the Dance" with force, character and brilliancy.—Cincinnati Enquirer.

Miss Mellor's taste was an exacting one, especially in the Chopin Concerto. She has broadened intellectually, and her playing gives evidence of finish and maturity. Like all of Mr. Krüger's pupils, she has a vibrating, vigorous touch, and the singing quality is well brought out. The Chopin Concerto is a difficult undertaking, and she is to be congratulated upon having accomplished so much with it. Rhythmic clearness and good contrasts were not wanting. To the Weber-Liszt "Invitation to the Dance" she imparted considerable grace and a degree of brilliancy. Much character was expressed in the "Spinning Song," from "The Flying Dutchman" (Wagner-Liszt). Miss Mellor is conscientious and has a sense of the artistic.—Cincinnati Enquirer.

## Ida B. Ulmer.

Ida B. Ulmer is a child of the Conservatory of Music, and received her entire musical training at that institution. From the beginning she showed not only a natural aptitude and talent for her favorite instrument, but she had also the genius of hard work, which is half the battle and

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means so much in the building up of true success. For several years she studied under Georg Krüger of the faculty, to whose instruction she owes much of her clean technic, singing tone and what is generally known among all Krügerites as the Leschetizky touch. She graduated under Mr. Krüger with distinction and, continuing a post-graduate course, established a successful studio of her own, having a very large class of pupils to teach at her home in Fairfax avenue, East Walnut Hills. This class is constantly growing.

Recently Miss Ulmer played at the first concert of the Cincinnati Quintet in Smith & Nixon Hall, giving Mendelssohn's Concerto No. 1, G minor, assisted by Mr. Krüger. The *Enquirer* critic wrote: "Miss Ulmer's rendition was faultless and artistically interpreted. The 'Faust' Valse from Gounod, arranged by Liszt, was beautifully given."

A criticism of her earlier work is as follows:

Miss Ida B. Ulmer, an advanced pupil of George Krüger, of the Conservatory of Music, gave an enjoyable piano recital at that institution last night. Miss Ulmer's playing was not a simple exhibition of technic, nor yet apparently the outgrowth of any particularly self-adopted style; there was evidently originality coupled with artistic conception that comes only from scholarly application under conscientious training.

The first number, Mendelssohn's Concerto, No. 1, in G minor, op. 25, was given with a careful regard for the difficult and different rhythms. The orchestral part of the Mendelssohn Concerto, as well as the last, by Schumann, was played by Mr. Krüger on a second piano.

In all her work of the evening Miss Ulmer showed an intelligent conception; her reading was intelligent, masterly and entirely praiseworthy.

#### Jennie Moore.

Jennie Moore, pianist, is one of those painstaking, conscientious musicians who are bound to succeed by force of character and will. At an early age she developed a taste for musical art and was fond of attending the best she could hear in music at concerts and recitals. As she grew older this taste declared itself in a more positive way, and she sought the instruction of the best teachers. Under Mr. Krüger's training she has made remarkable progress, not only from a technical standpoint, but from the temperamental side as well. From him she has acquired much clearness of expression and that singing tone which is developed in all of Mr. Krüger's pupils. At the last June concerts in the Scottish Rite Hall she scored a very decided success. The intelligence back of her playing is never in doubt. Miss Moore has a very attractive personality and stage presence, and this lends another charm to her playing. She is preparing herself for a concert career, for which her talent fits her, and in which she is already meeting with success. Under Mr. Krüger's direction her artistic future seems well assured.

#### Marie Ross.

Marie Ross, another pupil of Georg Krüger, is maturing into a pianist of marked ability. She is an intelligent and sympathetic performer. She recently played in Chillicothe with marked success. The following notices of her work will speak for themselves:

The grand concert given Wednesday evening at the Masonic Opera House attracted a large and representative audience of music lovers, whose high anticipations were fully realized, for it proved to be an exceptionally delightful musical entertainment. . . . Miss Marie Ross, whose charming personality combines with her rare musical ability to make her a favorite wherever heard, was the pianist. Her playing is characterized by a brilliancy of technic and delicacy of touch. The legato parts were beautifully rendered and her selections were interpreted with fine musical discrimination. Her accompaniments were sympathetically rendered.—Chillicothe News-Advertiser, October 10, 1901.

One of the artists was Miss Marie Ross, whose expression and interpretation on the piano were fine. Miss Ross is young yet and should, with the force that comes with age, make a brilliant player. Her legato movements last night were exceptionally good. Miss Ross gave Godard's Second Mazurka, Schumann's "Romanze,"

Schütt's "Etude Mignon" and Schubert-Liszt's "Sei Mir Gegrüsst."—(Chillicothe, Ohio) Daily Scioto Gazette, October 10, 1901.

#### Julia Anderson.

Julia Anderson is one of the brightest and at the same time one of the most serious of Mr. Krüger's pupils. She is a resident of Sidney (Ohio), where her art influence is felt far beyond the local limits. A few public encomiums will suffice:

Miss Julia Anderson is quite talented and showed considerable temperament in her playing of two nocturnes by Kirchner.—Cincinnati Enquirer, June 24, 1898.

Miss Julia Anderson is a young woman with a dignified appreciation of technical requirements. She plays with a vigor and intensity that will one day win her professional laurels.—Cincinnati Commercial Tribune, June 24, 1898.

Miss Julia Anderson gave a brilliant, well accentuated reading of the Rhapsodie Hongroise, No. 2, of Liszt.—Cincinnati Enquirer, June, 1901.

Miss Julia Anderson's brilliant rendition of Chopin's Impromptu in A flat showed her to be an artist. She was heartily encoored and responded with a number equally as well given.

#### Cosby Dansby.

Miss Cosby Dansby is a gifted pupil of Georg Krüger. She studied with only one teacher other than Mr. Krüger—her sister, Miss Hallie Dansby, who herself is a graduate of the Cincinnati Conservatory of Music from Mr. Krüger's class, and who is at present directress of the Terrell School of Fine Arts, at Terrell, Tex.

Miss Dansby came as a graduate of this school to Mr. Krüger, and is continuing her studies under him with the most flattering prospects of success and a future career. She comes of a very musical family, and anticipates fitting herself for concert work, for which her natural gifts seem to have endowed her.

#### Mazie Homan.

Mazie Homan is marvelously gifted and is generally considered a prodigy. When she was not yet nine years old she composed an etude of classic conception. Her faculty of invention has been expanding ever since. She has a repertory embracing the most difficult works of Beethoven, Chopin, Mozart, &c., which she plays from memory. She will play at this recital two of her own compositions—one of these a funeral march. "In Memoriam, William McKinley." Miss Homan, who had her fifteenth birthday last June, is a child of the Conservatory of Music, and a pupil of Georg Krüger. Her playing from memory of the difficult movement from the Beethoven Concerto in C minor, with the Liszt cadenza, at a recital last June was regarded in the nature of an achievement. Said one of the critical musicians in the audience:

I noticed that there was color and expression—a nuance in every phrase. The staccato in the left and legato in the right she played beautifully. I was astonished at the great tone she produced in the cadenza, which she played with positive fire. Yet her delicacy of touch is the best part of her playing. Surely she played with a maturity far beyond her years. I do not believe in wonder children—but Mazie is a prodigy, and the world may yet hear of her.

Mazie Homan is extraordinarily gifted, pianistically.—Frank Van der Stucken.

I have had many talented pupils, but did not hear one with so much abandon.—Albino Gorno.

J. A. HOMAN.

BACHELLER POPULAR.—Willis E. Bacheller is very popular as a teacher at the College of Music and a MUSICAL COURIER representative recently saw a letter to Director Alexander Lambert from Miss Mabel Gerry, daughter of Commodore Gerry, in which she expresses the hope that she may be able to sing at a College of Music concert this season, and pays high tribute to Mr. Bacheller as her teacher.

#### YALE BI-CENTENNIAL.

NEW HAVEN, Conn., October 24, 1901.

THE two hundredth anniversary of the founding of Yale College was gloriously celebrated here this week. Delegates from all quarters of the globe were present and many while here had degrees conferred upon them. Among this number was President Roosevelt.

Music dominated all the festivities and it is to this particular feature that I shall devote my time.

The first event of importance was an organ recital by Harry B. Jepson Sunday evening at Battell Chapel. Mr. Jepson is assistant professor in the University School of Music and his playing is always an attraction. He performed a Scherzo by Enrico Bossi, which proved to be a novelty in construction, and in the andante movement of the Elgar Sonata he displayed some strong technic, as well as virtuosity, with the difficult registration. The Widor Fifth Organ Symphony, which was remarkably well played, concluded the program.

A very remarkable performance of Horatio Parker's "Hora Novissima" was given by the Gounod Society before an audience which literally packed the Hyperion to its utmost limits. The gathering was a most distinguished one, the body of the house having been filled by the numerous guests from various parts of the world. Professor Parker, who returned from Munich especially to conduct the work, received an ovation.

The singing of the chorus was fine and much in advance of that of last spring, when this work was given its first rendition in this city. The New Haven Symphony Orchestra played the score and did it well.

The soloists were all favorites here. Ericsson Bushnell sang the opening aria in large, noble style, with fine tone delivery. His light and shade effects were nicely contrasted. The audience was very demonstrative when he finished.

Shanna Cumming possesses just the voice for this work, being adequate at all times. Her tone is powerful under climax and truly sweet and sympathetic in the lighter passages. She is an artist with it all.

There are few tenors indeed with the free, open delivery of tone displayed by George Hamlin, to whom the important tenor role was assigned. His former success was certainly eclipsed by his temperamental and artistic interpretation this time. He stands alone when a great dramatic climax is demanded.

The Gounod Society has in times past achieved much, but never quite so marked a success as with this excellent work of one of New Haven's townsmen.

Tuesday night was turned over to the students for their dramatic performance, which consisted of a series of tableaux depicting college life from its earliest days to the present time. The great feature of the entertainment was the singing of a chorus of students, numbering upward of a thousand. They were conducted and had been drilled by Yale's popular professor of applied music, Samuel S. Sanford. The boys sang with a vim to do the heart good, and only as students can.

The central function, the commemoration exercises, Wednesday morning, brought together an aggregation of great men, the equal of which has probably never been witnessed in America. Degrees were conferred on some fifty or more, among the number being President Roosevelt, Secretary John Hay, Ambassador Joseph H. Choate, Chief Justice Fuller, Archbishop Ireland, Marquis Ito, Mark Twain, Seth Low and Rear Admiral Sampson, all of whom received ovations.

A Greek Festival Hymn, by Thomas Dwight Goodell, the music to which was composed by Horatio Parker, was the musical feature of the occasion, and was conducted by the author. It was its initial performance.

The choruses are for men's voices, and were by no

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means the minor part of the production. The last chorus was sung with great spirit and majesty, and was accorded, together with its honored conductor, Professor Parker, a genuine ovation. At this point President Roosevelt turned and congratulated the latter.

The opening bass aria was taken by Dr. Carl Dufft, of the Marble Collegiate Church, New York. His voice is one of the finest of the kind heard here for some considerable time. His work is that of a sincere artist. The Greek language is not particularly adapted to the freest delivery of tone, but this seemed to interfere but little with the singer, for his tonal effects in climax were superb, while the lighter passages were full of exquisite coloring.

Wallace Moyle, a local singer, sang the tenor role, which he did with rare intelligence and finish, achieving a flattering success.

One of the musical treats it has been our good fortune to enjoy was the concert of the Boston Symphony Orchestra at the Hyperion, Wednesday afternoon. The participation of this orchestra in the bicentennial exercises was due to the generosity of Henry Lee Higginson, of Boston.

William Gericke, its conductor, possesses good control over his men. The violins play as one man. Particularly was this noticeable in the staccato and pizzicato motives in the presto movement of the Beethoven Symphony.

The soloist was Milka Ternina. In the aria from "Fidelio" she displayed a large, brilliant soprano voice of the grand opera type; but it was not until in the prayer from "Tanhäuser" that the true soul of the artist was fully revealed.

Morris Steinert's valuable collection of old musical instruments was one of the exhibits which was largely visited.

ERZÖHLER.

#### MACONDA'S TOUR.

**M**ME. CHARLOTTE MACONDA, the brilliant young coloratura soprano, whose season began with a series of music festivals in New England—her third consecutive engagement with the associations—leaves almost immediately for a transcontinental tour in song recital and concert.

Manager Loudon G. Charlton announces that except for a couple of Texas dates en route, Madame Maconda will go direct to Southern California for recitals November 13, 14 and 16. On the 15th she will be the soloist with the Los Angeles Symphony Orchestra. November 18 Madame Maconda is engaged to sing with a prominent San Francisco club. The 19th, 20th and 21st she will give recitals in San José, Oakland and Sacramento, Cal. Her other Coast bookings so far are Salem, Ore., November 23; Portland, 25th; Tacoma, Wash., 26th; Seattle, Wash., 27th; Vancouver, B. C., 28th; Walla Walla, 30th; Spokane, December 2, and her return journey, including recitals at Denver and other Colorado points, will terminate in time for her to sing with the Apollo Club, Brooklyn, December 10.

Madame Maconda's unusual versatility, which enables her to sing with equal ease and artistic excellence a dramatic aria, a florid bit or a simple ballad, together with a most attractive appearance and personality, have won for her deserved pre-eminence in Eastern musical circles, and she will doubtless add to her fame and popularity in this, her first recital tour in the Far West.

**MAXSON PUPILS' ORGAN RECITAL.**—At the Central Congregational Church of Philadelphia, Pa., on Tuesday evening, Mr. Maxson presented a number of advanced organ pupils in "An Hour of Organ Music," assisted by Katherine L. Tegmeier, soprano. Those who played were Lawrence Gaff, of Germantown; James C. Warhurst, of Camden; Ralph H. Leopold, William P. Twaddell, of West Philadelphia; Frank N. Oglesby, of Germantown, and Miss Emily M. Cadmus, of Philadelphia. They are all organists of prominence in the cities about the Quaker City, and played works by Guilman, Dubois, Lemmens, Delbruck, Mendelssohn, Buck, Fink and Parker.

October 17 Mr. Maxson opened the new organ in Richmond Presbyterian Church, Port Richmond, and will next month open the organ at the Presbyterian Church of the Evangel.

**EDITH M. DAVIS A HALL PUPIL.**—The solo contralto of the Brick Presbyterian Church recently sang Franz's "Im Herbst"; "Dein," by Bohm, and "Salve Regina," by Buck, and in all these made a mighty impression by reason of fine voice, skilful handling of the same, and musical temperament.

Her great range, enabling her to sing the high G flat in the Franz song, followed at once by the low B flat, was one of the unusual features of her singing. Small wonder that when the entire personnel of this choir was changed she was the only one retained. Walter John Hall is making for himself an eminent name as teacher of many of our prominent singers.

#### EDUARD ZELDENRUST.

"**S**ACRED moment," said Eduard Zeldenrust, with a sunny smile of intense satisfaction, "in which I at last set foot upon American soil and realize that, after ten years of impatient anticipation, I am really, actually, in New York," and he drew from his pocket a diminutive silken American flag and waved it triumphantly over his head.

There is a romantic story about that little flag, but the telling must be reserved for another time.

It was Sunday night, about 8 o'clock, that the ship Potsdam steamed up to her pier in Hoboken. Her passengers, after passing through the ordeal of custom house inspection, wended their way to the Christopher Street Ferry, and crossed the river to this side—and none among them was more jubilant at being once more on shore, nor more interested in every detail of what was going on about him, than the celebrated Dutch pianist, Zeldenrust. His first expressed desire was to be shown a "skyscraper," and as the outline of the buildings on the New York side became more distinct as the ferry neared the dock, his curiosity was amply satisfied and his amazement duly acknowledged.

Something over thirty years old, not above medium height, sturdily built, with an intellectual yet sensitive face,



EDUARD ZELDENRUST.

good, clear cut features, expressive gray eyes, a broad, high forehead crowned by dark wavy hair, a firm chin, determined mouth only partially concealed by a brown moustache, and hands which at once express strength and artistic possibilities—such, in brief, is the impression created by a cursory glance at Holland's foremost piano virtuoso, who comes to America now for the first time to make an extended concert and recital tour.

This first impression is deepened to conviction by further acquaintance. Zeldenrust is eminently sane and normal in appearance, manner and bearing—absolutely without affectation or pretense of any sort. A ready and interesting talker in several languages, including English, on any and every subject, showing a vigorous and broadly cultured mentality, and a catholicity of interest that is as delightful as it is unusual in an artist. Evidently a sound and scholarly musician, and what is quite as rare and good to find, a gentleman in the best sense of the term.

His first remark as he emerged from the throng on the Hoboken dock was an enthusiastic expression of his delight at the beauties of the harbor and bay, the effects made by the myriads of lights on the shores and the innumerable water craft. His next was a eulogy for the customs officials, whose courteous and respectful treatment of him and his belongings was so very different from what he had feared from reading accounts of what others had suffered at their hands.

Regarding his voyage across the ocean Zeldenrust had only pleasant words except for the first two days out from Rotterdam, which were "shocking" as to weather; and the lateness of the hour of arrival here was explained by the fact that the ship had encountered persistent head winds during the entire ten days.

Asked the reason that he had never visited America before, and what had so keenly aroused his interest in this country, Zeldenrust explained that only continuous European engagements, season after season, had prevented him coming sooner; but that for the past decade

he had read voraciously everything pertaining to this great and wonderful country—its customs, conditions and its people. Of the last he had met many abroad, in England, France, Italy and elsewhere on the Continent, even to his own land of dykes and windmills, Holland.

From all the acquaintances and friends thus made he had heard much of their native land, had received from them not only cordial assurances of their desire to have him visit them at home, but letters of introduction to other friends who would be both valuable and interesting for him to meet and know.

With the express desire and intention to become acclimated, to see something of New York and other Eastern cities, and to meet old and new friends in each before his tournee commenced, Zeldenrust crossed the ocean nearly a month before his first concert date; but he finds on his arrival that, so great has been and is the demand for his appearances, Manager Charlton has filled the intervening time with bookings which will necessitate his going immediately to work on his programs. He will have time neither for sightseeing nor for social enjoyments, and in his apartment at the Gilsey House, where he found a grand piano on his arrival, he started in Monday with his prescribed ten hours of practice each day.

He regrets that the enormous package of letters of introduction which he brought over from Americans abroad to Americans here and hereabouts must be kept as souvenirs only for the present; but with Zeldenrust, as with others, it is business first, and he has relinquished, with a sigh, all thought of meeting people until his season is over, when, before he returns to Holland, he shall be able to enjoy a well earned respite of pleasure.

Temperate in all things—except practice—Zeldenrust smokes but one or two cigars a day, drinks not at all, retires early, rises early and devotes his time wholly to his work. He glories in his profession—says there is none like it, and that the piano is the most intellectual instrument and the one from which the most satisfying results may be obtained. While he reveres Bach and Beethoven, he is by no means restricted to those composers either in theory and practice, and his studious devotion includes Schumann, Chopin, Liszt, Wagner and Brahms with equal interest and zest.

In his conversation regarding the Americans he has met abroad, he by no means neglects the American girl, upon which subject he waxes most enthusiastic. Bankers, brokers, lawyers, physicians, men in all the important professions and commercial pursuits he has met and known, as well as their wives and their sisters, women who are social leaders there as well as here. Yet it is to the American girl that Zeldenrust pays his most respectful homage, his most chivalrous regard. He says he has met many, he has taught some, and he has yet to see one who is not delightful in her independence of thought and action, her mental strength, her womanly charm, and that it is the union of the two, due probably to the difference in her bringing up and education, that makes her so wholly adorable and unlike the girls of the old country. It is perhaps as well to say here, incidentally, that Zeldenrust is a bachelor.

What his pianistic achievements in America shall be remain to be seen. His dearest hope, very frankly expressed, is that he may strike a responsive chord in his audiences on this side of the water with the exposition of his musicianship and his art. That there is every reason to believe he will not be disappointed is apparent from the exalted place he has won and holds among the most exacting critics and music lovers of the Old World, where he is regarded as the Dutch Rubinstein, and that Zeldenrust is pre-eminent among men, as well as among artists, is evidenced by the fact that he counts among his close personal friends Josef Israels and H. W. Mesdag, the world renowned Holland painters, and Baron Gevers, the United States Ambassador from the Netherlands, who was his companion de voyage in the trip across the ocean.

**NEW YORK ORATORIO SOCIETY.**—The soloists for the first concert of the New York Oratorio Society will be Lilli Lehmann, Evan Williams, Madame Bouton and Gwilym Miles.

**SARA ANDERSON.**—Sara Anderson is engaged to sing in two performances of "The Messiah" at Oberlin, Ohio, on December 12 and 13.

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WINTER SEASON NOW OPEN.

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Public Performances will be given in the Broadway Theatres during the season.

SPECIAL CHORUS CLASS.—First public performance Thursday, November 7, in the Herald Square Theatre. The following program will be given: "The Marriage of Jeannette," "Scenes from Aida," "Cavalleria Rusticana."



# Greater New York.

NEW YORK, October 28, 1901.

**WILLIAM H. BARBER'S** position here as a prominent American pianist is as well established as is the case of that other "William," yclept Sherwood, in the West, and this is founded on numberless appearances at concerts, in his own recitals, &c.

When the large Western institution, which had for years brought Xaver Scharwenka to them for a month of May concerts, and criticism of the music students, was looking for Scharwenka's successor—and this is a fat, financial plum—they naturally fell upon Barber, founded the "Barber Medal," and he is now an annual feature of Hardin College, of Mexico, Mo.

Perhaps the first concert of the season was that of the Women's Philharmonic Society, piano department, when little Hattie Scholder, pupil of Samuel Eppinger, was the special feature.

The club has new quarters in Carnegie Hall, with room for 200 people in the audience. Little Hattie Scholder was the revelation of the evening, astonishing all present by her phenomenal technic and performance of Beethoven's Sonata, op. 31, No. 3; it compared favorably with Josef Hofmann's playing. Addington Brooke, one of the Francis Stuart pupils, delighted those present by his singing of the Von Fielitz song cycle, "Eliand." He has the necessary refinement and good taste to do these well. Miss Jennie Dutton sang twice, in French and English songs, effective and well chosen. There was large attendance.

E. Russell Sanborn, organist, formerly of Boston, a pupil of Whitney and others, some time ago accepted a position in the leading Episcopal Church of Fort Wayne, Ind., where he is organist and choirmaster and has a boy choir. He was chosen out of many, and has succeeded in creating and continuing much interest in the music of this church. With his attractive young bride he passed through New York on his way to the West last week, when a MUSICAL COURIER representative had a pleasant interview with him. Sanborn is destined for greater things, so say those who heard his Pan-American organ recitals and know his hustling ability.

Another visitor here was Charles W. Harris, of Troy, who has originated the Harris System of Piano Playing, the fundamental principles of which is the rhythmo-curve-form gesture.

Just what this is, is not clear to the writer, but a perusal of an excerpt from his circular may enlighten:

"The Harris System of Piano Playing externalizes tone thought through a normally developed playing apparatus, governed in its movements by the psycho-physical principle, rhythmo-curve-form gesture.

"The Harris method of attainment deals directly with the essential elements of technic and expression, and is eminently practical and progressive."

Mr. Harris has a treatise in preparation on his system of piano playing; pending its publication he desires to make known something of its principles by the educating of teachers and training of pianists. A fluent writer, ready of speech, with logical mind, this man may yet show the world the true fundamental principles of pianism.

Charlotte Babcock and Katharine C. Ingersoll have together established the "International Musical and Educational Exchange," Carnegie Hall, giving as references these people: Dudley Buck, Rev. Thomas J. Ducey, Frank Tilford, Dr. William Mason, Mrs. H. B. Hollins, W. Bayard Cutting, Right Rev. William C. Doane and William C. Whitney. The musical department provides instructors for every branch of music, including piano, voice, violin, viola, lute, cornet, flute, accompanying, coaching, sight reading, theory, harmony, composition, organ, church soloists and substitutes; also artists for concerts, clubs, drawing rooms, after luncheon and dinner entertainers, high class vaudeville and all up to date novelties.

Mrs. Babcock's large social acquaintance makes possible the placing of many singers in select at-homes and drawing room affairs. The educational department provides teachers for all needing them—bookkeepers, stenographers, &c.; furnishes information concerning schools, and both departments have enrolled and will enroll only competent persons.

Another Fonaroff pupil has attained to eminence, this being nothing less than appearance at the celebrated Gewandhaus concerts of Leipzig, directed by Nikisch. Musical connoisseurs know there is nothing higher in Europe. Alexander Fidelman is the name of this violinist,

pupil for five years of Fonaroff. He is professor at the Odessa Conservatory, and played at the Gewandhaus October 10.

Fonaroff's pupil, Dora Hochstein, is now with Brodsky, and later he expects that young Mishel Shapiro will go.

Saturday evening Harriette Brower played the following program at Miss Spence's school on West Fifty-fifth street:

Gavotte .....	Gluck-Brahms
Tlenc and Variations.....	Rameau
Preludes .....	Chopin
Ecosais .....	Chopin
Nocturne .....	Chopin
Etude .....	Chopin
Valse .....	Chopin
Humoresque .....	Dvorak
Tarantelle, Venice and Naples.....	Liszt

Miss Mary Macnochie, soprano, a member of Mr. Woodman's choir, and a charming young singer, both in personal appearance and voice, assisted. This is the first of a series of Saturday evening entertainments at this school.

Robert Kent Parker recently sang Alward's "Beloved, It Is Morn," and other songs for some people who found his singing most enjoyable. He has an engagement for Holyoke, Mass., for the near future, and sings to-night, Wednesday, at the musicale on the United States battleship Kearsarge. A couple of recent press notices:

A magnificent basso voice, carefully trained and used in a most artistic manner, places Mr. Parker in the front rank of soloists.—Times.

Robert Kent Parker's perfect familiarity with the score made his reading of it a delight to those present. \* \* \* The best work of the evening.—Pittsburg Post.

Another singer who has attained to prominence in a short time is the tenor John Young, a Saenger pupil. He sang at a funeral lately, where certain other prominent singers heard him for the first time, and one of these latter said most flattering things of him to the writer. Young has been engaged for the second time by the Brooklyn Institute, has a prominent uptown church, a synagogue, is busy with concerts, and may well look to the future with equanimity. A recent press notice follows:

"The Lord Looked Down From Heaven" was a tenor solo by Mr. Young. It was sung with a voice and expression that at once stamped the artist as one of the first rank. Every word was as clear and musical as a bell and sung with an ease and grace that could not fail to captivate an audience.—Portchester Journal.

Francis Fischer Powers returns to New York in fine fettle, refreshed after giving lessons to 200 Kansas City pupils, and after establishing the Powers-Genevra Bishop School in Los Angeles, Cal. He had with him Horace H. Kinney and Harry Briggs as assistants, and they were busy all the time. A large number of these Western pupils have arrived, or will arrive, to continue study in the Powers Vocal School. There are some remarkably fine voices among them.

Mr. and Mrs. Walter Robinson, of Carnegie Hall, are quite busy with old pupils, and have enrolled a number of new ones with promising voices. Although comparatively newcomers, their pupils are to be found in various church positions in and near New York.

They, themselves, not only fill prominent church positions, but are in demand on the concert platform, and in this respect also the season promises to be a fruitful one.

On October 8 they made a very successful appearance at a recital in the Twenty-third Street Y. M. C. A. On November 14 they are to sing for the Actors' Church Alliance, and on November 9 Mr. Robinson is engaged for the concert of the Swedish Aid Society of New York, to be given in the Brooklyn Academy of Music.

"Nell Morgan" is the name now on the door of the Joseph Joachim Violin School, following that of Geraldine Morgan. The newcomer is one of the two sisters of Miss Morgan, and has so far lived mainly in the South, where she had charge of the music in a women's college. She, too, is a Joachim pupil, having been some years in the Berlin Hochschule, and comes here to become her sister's first assistant.

Charles Russell, 'cellist, played solos at the last Woman's Press Club musicale, accompanied by Rosetta Wiener. The latter returns from a summer in Europe with a fine library of ensemble music for her special use in teaching the art of accompanying. Heinrich W. Meyn, best known as the tenor of Rutgers Presbyterian Church, assists her.

JEAN GERARDY.

THE season promises much for Gérardy, the 'cellist, and on another page will be found some of his pending engagements. The following is of interest regarding this gifted artist:

Jean Gérardy is a Belgian, born December 7, 1877, in Liege, a city famous as the native place of so many of the world's greatest musicians, including Leonard, Vieuxtemps, the Servais (father and Son), Ysaye, Thomson and numerous others. His father, a celebrated pianist, was master of the Conservatorium of Liege. He had no wish that his son should become a professional musician, but so keen was the boy's love for melody and so manifest were his talents that an old friend of the family insisted that young Jean should be educated in music for his own gratification, if for no more serious reason, and the parent yielded. It was decided that he should learn the 'cello, since there were so few musicians who had won great distinction with that instrument.

So at the age of seven he entered the Conservatorium, and six months later he captured the second prize in competition with young men of twenty and more. It was an unheard of achievement, such a prize at such an age. Bellman, the great 'cellist of the Heckmann Quartet, had never a pupil, but on hearing Gérardy he gladly undertook the instruction of the young prodigy. During the teacher's absence on tour with his quartet, the lessons were continued with another celebrated 'cellist, Massau, master of the Conservatory of Verviers.

Gérardy made his first public appearance in Liege at the age of nine, afterward playing at Spa, Lille, Aix-la-Chapelle and Antwerp, though his graduation did not occur until he was eleven years of age, when he went forth the youngest graduate the Conservatorium ever made. One of his most important engagements then was in conjunction with Paderewski and Ysaye, with whom he performed the Trio of Rubinstein. The very fact that the boy of only eleven years was considered by these great artists worthy to be heard in trios with them was in itself a compliment extraordinary and undoubted homage to genuine worth. The same year he made a tour of England with them, and at the Crystal Palace, upon his first appearance in London, Paderewski, desiring to show his high appreciation of Gérardy's genius, played the piano accompaniment for him, a rare tribute from one great artist to another. He then went to Germany, appearing first with Hans von Bülow, and in the leading cities with orchestral societies. As the first prodigy who ever performed on the 'cello his success was sensational. In Vienna he appeared with Hans Richter, and his famous Philharmonic Orchestra. He was there called the "Sarasate of the 'cello." Afterward, during his European engagements, he made tours with Adelina Patti and Melba, and when in England he was frequently called upon to play before the late Queen Victoria at Windsor, with whom he became a great favorite, and Gérardy treasures some costly gifts bestowed upon him by Her Majesty.

At sixteen he was engaged for a series of fifty concerts in the United States, in company with Stavenhagen, the pianist. In the United States and Canada his success was equally as great as it was in Europe. Three times he has visited Russia and won the highest honors. In Spain he was booked for three concerts with the Philharmonic Society in Madrid. The Queen was present at the opening concert, and a few days later she summoned him to the palace, whither she had especially gathered her court, and with her own hands she attached to the young 'cellist the badge of the Order of Knight of Isabella la Catholiqua, a decoration never bestowed before upon one of his age. In Paris he was again decorated with the Order of an Officer of the Public Instruction, which comes next to that of the Legion of Honor. He was the first 'cellist ever so honored by France. At the age of twenty he again returned to this country, where he was heard at all of the principal orchestral concerts, and later, accompanied by Ysaye, he made a tour of the country. This past season he was here again for a short time on his way to Australia, where last spring he made his début, with the same success that he has won at every previous début in a new country. He was hailed by the critics as the only successor of the great 'cellist Alfred Piatti, who has since died.

In Australia he gave twenty-one concerts, eight of which were in Melbourne. He then visited West Australia, New Zealand, where he was booked for ten concerts, and later Honolulu. This coming season will be Gérardy.

## GEO. W. JENKINS,

TENOR.

Sole Management of

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dy's third regular visit to this country and his tour will be under the management of Henry Wolfsohn, who has already booked with such prominent organizations as the Boston Symphony Orchestra for five concerts, the Thomas Orchestra in Chicago, the Pittsburgh Symphony Orchestra, the Cincinnati Orchestral Association and the St. Louis Choral Symphony. He will also be heard in many recitals with the more prominent private musical clubs, as well as in a number of miscellaneous concerts in the larger cities. His tour will open about the middle of October and he will remain here until late in March or early in April. Gérardy's career is considered the most remarkable one ever experienced by a musical artist of his age. At the age of twenty-three he is recognized as one of the foremost cellists in the world. He plays upon one of the best known instruments made by Stradivarius, purchased at a cost of \$10,000, the tone of which is only equaled by the mellowest of contralto voices.

#### GERARDY WITH BOSTON SYMPHONY.

On Friday and Saturday, October 18 and 19, Jean Gérardy was the soloist with the Boston Symphony Orchestra at Symphony Hall, in Boston. This was Gérardy's first concert of a series that he is to play with this famous organization. On October 31 Gérardy will again be heard with the Boston Orchestra in Cambridge. Last night, the 29th, Gérardy played in Lenox, Mass.

The following are extracts from his Boston criticisms:

Mr. Gérardy, as in the past, did not indulge in sentimentalism or trickery. He is a musician of a musical family. The virtuoso did not stand before the artist; the player was the interpreter. His tone was rich and beautiful. His bowing was free and his left hand did wonderful things. He deserved fully the warm and long-continued applause.—Journal.

Mr. Gérardy played the entire concerto with beautiful tone, pure intonation and exquisite phrasing; the first two movements with as much warmth as the music would allow, the rondo with as much grace and agility as the 'cello will allow.—Transcript.

Yesterday it seemed as if he were a greater artist than ever before; as if he had subdued a youthful enthusiasm and had gained the poise and self-command of a finished artist, with his emotions under admirable control.

Gérardy's breadth and power of tone is as opulent as ever, and in the first part the somewhat pompous themes were given forth in a manner which impressed his auditors with his wonderful skill in producing organ effects on his instrument. He did not sacrifice harmony either; his tone was sweet and true to pitch. His technical dexterity made light of the mechanical difficulties of the 'cello, and his trills, double stopping, cantabile phrases, runs and chord fingerings were about as satisfactory as one could expect to hear, his manipulation of the upper strings producing a quality of tone hardly distinguishable from that of a violin. The third movement was exceedingly brilliant, the intonation in the rapid passages being specially pure, despite the enormous difficulties of the fingering. The performance throughout showed that the promise of his youth was being realized, and that to-day he is one of the masters of his instrument.—Globe.

#### European Short Notes.

Paderewski started his German tour last Thursday at Dresden.

The Kruse Quartet plays the d'Albert String Quartet, op. 11, and the Violin Sonata in E flat, by Richard Strauss, in London to-day.

Mr. Schelling, one of Paderewski's pupils, played in London yesterday. He introduced his own Fantaisie on themes from "Manru."

Hugo Görlitz is at Prague in order to be present at the demonstration by students of the University in honor of Kubelik before he leaves for England and America. He is already engaged for two of the Philharmonic concerts next year.

Emil Sauer will play at the Philharmonic in London on February 27 and will also give two recitals there on March 3 and 5.

De Pachmann gave his first performance in London this season at a popular concert which took place on Saturday last. It was a great success.

MRS. KORN'S COMPOSITIONS.—The piano arrangement of the orchestral suite, "Rural Snapshots," by Clara A. Korn, which was published by Breitkopf & Härtel, is enjoying a remarkably good sale. The suite was again performed by the Kalenborn Orchestra during the past summer. Other compositions of Mrs. Korn's were performed at the Pan-American Exposition by Mrs. A. Marie Merrick, pianist, and Mme. Abbie Fridenberg, soprano. Madame Fridenberg has also sung at New York musicales Mrs. Korn's "The Miller's Daughter" and "Little Fellow," both of which she did with great depth of feeling and artistic interpretation.

MISS H. THEODORA WIGHT.—Miss H. Theodora Wight will sing two of the "Three Songs from Some Verses," at a Baltimore musicale next week. Mrs. Berenice Thompson is writing some new songs for Miss Wight, who has a deep, rich contralto voice. The songs will be settings of some poems by the Rev. Father Taff.

#### KINDERGARTEN MUSIC BUILDING.

KINDERGARTEN Music Building is a revelation in regard to child instruction. The child naturally revels in Nature's gifts of color, form and sound. Her voices are harmonious, her form complete in majesty and flooded by the great white light whose components are reflected in her wealth of vari-colored life. To him all connected with her is natural and beautiful, and that which reveals to him through eager eye, hand and ear her wonderful meanings is met by loving acceptance.

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NINA K. DARLINGTON.

tangible form, and he himself will answer them truly, and their depth of symbolism be revealed by natural unfoldment until the great ultimate of all is reached and practical life seen enthroned in harmony. The child does not need or desire mental ticklings or hours of frivolous amusement which afford no real instruction, but are frittering away the precious hours in so many kindergartens at present, but pleasing instruction in those things which develop his three-fold nature of the physical, mental and spiritual by the natural exercise of these triple faculties in unison.

This Nina K. Darlington, the founder and originator of Kindergarten Music Building, has ably done by her system, bringing the child in touch in the classroom with what most delights him in nature, the underlying significance of all being naturally brought out through game, song and lesson, singly and in combination, and that which would by other methods be learned only by hours of tedious labor is here spontaneously and thoroughly learned. Let parents realize the significance of this system to the little ones, so filled with love for bird and flower and music and color and all of nature in its spontaneity, and the miserable débris of false theories poisoning the sweet child life will be swept into natural oblivion.

G. P. BONNEY, BOSTON, MASS.

The following is a statement from one of the students of Kindergarten Music Building, who found the value of this system eighteen months ago, and has since proven it ably in her many successful classes:

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its aim, which is the highest development of truth. It discerns the relation of the art of music to the science of harmony. It discovers the emanation of the man-made music from the God-made. It treats not only of music as we know it in this world, but of the harmony of creation, and endeavors to develop the moral and spiritual life of the little child, as well as the musical temperament, understanding and skill. It teaches the fundamental facts of the origin and development of the art of music. Moreover, the child is happy in his work, at the same time advancing with a thoroughness and rapidity not equalled in other methods. When the course is completed the child has a thorough knowledge of the whole piano keyboard, can read music readily in both clefs, understands qualities of tone and how they are produced, understands time and rhythm thoroughly, knows the faces and lives of the great composers, is familiar with much of their music, has had correct ear training to develop tone perception, is familiar with many songs, has gained physical control and is considerably prepared for piano technique; understands the theory and construction of the art of music, is taught to understand and appreciate nature, is given an apprehension of divine law, and harmony is developed naturally and happily. He has also learned to write music.

"GERTRUDE BEANE."

#### CARRIE HIRSCHMANN

An Instantaneous Success at the New England Festival.

CARRIE HIRSCHMANN, an American girl, played herself into the hearts of her audiences at the recent New England Festival and was warmly encored. Her work was artistic and thoughtful. Here are some press clippings:

Miss Carrie Hirschmann, the gifted young pianist of New York, made her first appearance before a Maine audience and scored a decided hit. Her selections were intelligently chosen and her performance showed bold and brilliant execution, wonderfully developed technique, strong temperament and marked freedom of style. Each number was enthusiastically received, especially the Liszt Rhapsodie, which was most beautifully played. After several hearty recalls, Miss Hirschmann favored the audience with the charming and dainty "Spring Song" by Mendelssohn. Her future is full of brightest promise. To-night she will play, with the orchestra, the Liszt Concerto, and lovers of artistic piano playing may expect something notable.—Bangor News, October 5, 1901.

Miss Carrie Hirschmann, the pianist, was a revelation to all those who had not heard her first performance at the festival, and she gave new delight to those who know her skill. She played the Liszt Concerto in E flat, with orchestral accompaniment, and her performance was wonderful, being characterized by a confidence, an individuality of style, a deftness of touch and an eloquence of expression such as are the gifts only of the first rank artists, and the audience at the close gave her such evidences of its pleasure as only great artists have earned.

One is amazed at the earnestness and the energy of this pretty little woman. It would seem that her strength must fail her before the last notes of the long and difficult composition have been struck, but she rose smiling from the piano and readily came back to play again. Miss Hirschmann was, indeed, a bright light of this festival.—Bangor (Me.) Daily News, October 7, 1901.

It was a rare piece of good fortune the appearance of Miss Hirschmann in substitution for the first orchestral number in part II. Miss Hirschmann is new to a festival audience and made her way at once to favor by virtue of merit and personality.

That beautiful composition, Liszt's E flat Concerto for the piano, was a gem, exquisitely played and well accompanied by the orchestra. In fact, Miss Hirschmann's appearance proved to be the surprise and the event of the evening. The piano sang, wept and danced under her magnetic touch, and the artist's audience was with her in warm response from first to last.

A dainty Chopin dance was given in response to unstinted applause and heightened the impression already made. Miss Hirschmann is surely one of the bright lights of the Fifth Maine Festival.—Portland (Me.) Evening Express, October 8, 1901.

In the second part of the concert Liszt's E flat Concerto was substituted for the Tchaikowsky Overture down on the program, introducing Miss Carrie Hirschmann for the piano part, with orchestral accompaniment. In this prodigious piece, which bristles with difficulties and taxes conductor, orchestra and soloist to the utmost, the success achieved by all was nothing less than remarkable. Miss Hirschmann is one of the clearest, cleanest players that have been heard in our city. In the most difficult mazes of this concerto she was clearest and most delightful in touch, of high intelligence in interpretation, warm and poetic in temperament, and an artist who brought her work so roundly and with such finish to the audience that the player disappeared behind it. What power of wrist play, what a pearly individualization of every note, and, for a young pianist, what masterful presentation of fortissimo effects! The sympathetic conception, the finish of touch and tone, the alternate delicacy and storminess of presentation, but, above all, the clear art atmosphere and definite expression of the work made this rendition a memorable thing. All combined, it was one of the notable artistic triumphs of the evening.—Portland (Me.) Eastern Argus, October 8, 1901.

A slight change was made in the advertised program last evening, when Miss Hirschmann, a young pianist, was substituted for the

Mr. HENRY WOLFSOHN begs to announce that he has engaged  
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## VIENNA.

VIENNA, OCTOBER 2, 1901.

Tchaikowsky Overture, "1812." Miss Hirschmann is an earnestly enthusiastic player, and she gave the difficult Liszt concerto with apparent ease and ability. On her recall, however, in the Chopin waltz, she showed much more attractive qualities as an artist. There was far more repose and delicacy of sentiment, and everybody knows that Chopin is one of the most difficult composers to rightly interpret. Miss Hirschmann plays the Everett piano, which is always heard at the Festival concerts.—Portland (Me.) Daily Press, October 8, 1901.

The success of last evening's concert artistically, from the viewpoint of pure music, was Miss Hirschmann's. Liszt's Concerto in E flat, which Miss Hirschmann played in place of the orchestra's announced performance of Tchaikowsky's dramatic overture, "1812," is one in which the composer rose to a level of real power, and Miss Hirschmann's interpretation was masterful to a degree.

The eminent hypnotist M. Paderewski, if he cared to play this concerto, might spellbind his audience. Miss Hirschmann did, almost—but not entirely, for the audience scarcely realized what was going on till it was all over.

Perhaps it was the fault of a change in the program, but even that ought not to make such an apparent difference. There is consolation, though, in the fact that Miss Hirschmann will play again to-day, and if then a Manchester audience does not see in her more than a marvelous musician, then a Manchester audience is hopeless.—Manchester (N. H.) News, October 11, 1901.

Miss Hirschmann played again, and her work fully proved what I said of her yesterday. She is great, not only in the marvelous mastery of such forceful dynamics as are required in the Liszt Concerto, but in the delicate handling of the Henselt song, "If I Were a Bird," she showed a sympathy with her composer and her instrument which made her a part of both, and promised for her a future which she can make to suit herself.—Manchester News, October 12, 1901.

As the absence of Miss Adams cut down the second part, Miss Hirschmann played the Liszt E flat Concerto. Miss Hirschmann played this most difficult composition as nobody would suppose a woman could play it and overcome all its difficulties in a way which showed her to be a pianist of much more than ordinary ability. Being recalled, she played a Chopin waltz in a most charming manner, inspiring the wish that she might be heard in more music of this class.—Manchester (N. H.) Union, October 11, 1901.

Miss Hirschmann, whose playing of the Liszt Concerto at the opening concert created a genuine furore, repeated her former triumphs in a triad, embracing Henselt's "If I Were a Bird," Liszt's dainty imitation, "The Music Box," and one of Liszt's brilliant rhapsodies. In the inevitable recall, this really great pianist gave the lovely waltz, op. 64, by Chopin.—Burlington Free Press, October 16, 1901.

Miss Hirschmann, pianist, made her initial bow to a Burlington audience. Her number was the familiar Liszt Concerto in E flat. She played this difficult composition in a highly original manner, her interpretation being a superb rendering of a great work, which requires unusual musical memory, muscular and mental endurance, as well as great technical skill. Miss Hirschmann possesses all of these to a remarkable degree as well as a highly artistic touch and temperament. She responded to an encore with the "Marche Militaire," by Schubert-Tausig.—Burlington Daily News, October 15, 1901.

## Kaltenborn Quartet and Orchestra.

THUS early in the season the members of the Kaltenborn Quartet and Orchestra have been engaged for numerous concerts. The quartet will give four concerts in Tarrytown, N. Y.; four in Jersey City, two in Trenton, N. J., and a series in Brooklyn under the auspices of the Crescent Athletic Club.

The Kaltenborn Orchestra, with Franz Kaltenborn as conductor, will give a concert under the auspices of a social organization at the Grand Central Palace on November 28 (Thanksgiving Day). The orchestra will play at Montclair, N. J., on November 11, and in New York on December 9.

HEATHER GREGORY WITH NEVADA.—The popular young basso with the youthful countenance and the profound voice is the only American engaged to accompany Nevada on her forthcoming concert tour. He begins November 25, singing in Rochester, Pittsburg, Boston, Providence, New York, Worcester, Springfield, Philadelphia, Washington, &c.

November 6 he sings at Tuxedo Park, the same week at an Aeolian recital and later will appear in recitals in Boston and Washington.

WHITNEY TEW.—Much interest is centered in the appearances of Whitney Tew, the eminent basso, who has arrived in America from England. Mr. Tew's ability to sing in opera and oratorio has been amply illustrated. But during his present tour he will be heard most frequently in concert and song recital. His manager, Henry Wolfsohn, has recently been visiting the Western musical centres.

A PROMISING SEVERN PUPIL.—One of Mrs. Edmund Severn's most promising vocal pupils is Harry E. Brown, of Springfield, Mass. He possesses a tenor voice of unusual quality, a fine musical temperament, and decided dramatic talent. A brilliant career is prophesied for the young man.

HELEN HERBERT.—Miss Helen Herbert, of New York, has returned to Germany and resumed her position among the prime donne of the Magdeburg Opera.

MUSICAL and dramatic circles in Vienna enjoy at this moment comparative quiet. The conservatory daily receives detachments of its 7,000 pupils. The Dopr and Epstein affair is well-nigh forgotten and Sauer may enjoy his title, his privileges and his salary of 14,000 kronen per year undisturbed. Amalia Dolcini may or may not win her lawsuit against Bohrmann, who, she claims, usurped her rights to the translatorship of the German version of "The Sign of the Cross," but the audience at the Jubileum Theatre have quite recovered from the shock they received August 30 last, through the sensational scene of which she was the central figure, and the interest which was at first aroused by her youth, beauty and energetic courage has ceased to be an important factor in the judgments and criticisms passed on the affair. Miss Dolcini comes of a cultured Italian family, and is of noble birth. She is studying for the stage under Arno, in Vienna, and expects to make her professional debut within a year or two.

Miss Edith Walker has concluded to remain at the Opera, and her beautiful cold voice and impassive acting are weekly, several times, a source of admiration without enthusiasm. The unsympathetic part of Amneris is well suited to Miss Walker's special style, and it would seem that the composer's intention of warming up all hearts in behalf of the enslaved royal maiden was well carried out at the "Aida" performance on Friday, September 27, by the contrast between the stately Walker and the passionate Mildenberg, of glorious Brünnhilde and Isolde fame.

The Vienna quite seems to be capacious enough to accommodate quite a number of favorites. Gutheil-Schoder is one of these—but why does she play Carmen? Is it conceivable that the impulsive, wilful, attractive coquette that Bizet has given us should be bony, lank, hoarse voiced; in fact, in no way a typical Sevilla maid of superabundant youth? Moreover, the world has seen, and quite recently, a Carmen who can be an unprincipled flirt, an untamed, unrestrained and uneducated child of nature, and still not coarse. Gutheil-Schoder is contemptuous or unaware of such an interpretation.

The Wagner Cyclus, with Wm. Beck from Budapest and Förster-Lauter from Hamburg, "als Gäste," was well given—that is the orchestra, notwithstanding occasional faulty brasses and woodwind, was good. Schalk and Helmesberger conducted the Ring, Mahler stepping in for "Tristan und Isolde." The singing, generally speaking, was only what is to be expected from a stock company. And why should worn-out singers resign when the public still persist in loving them, and frantically applauding their every appearance?

As for the machinery, mise-en-scène, &c., surely it is excellent. The stage of the Kaiserliche-Königliche Hof-Oper is unlike the Bayreuth stage which Mr. Huneker tells us of in his description of Klingsor's terrace, as presented at last summer's festival. The Vienna stage always closes when it is expected to close. It likewise opens at the proper moment, and swallows up its Norns and Nibelungs and Rhine daughters, or gives forth its mists and waves in the most approved fashion and according to latest improvements.

Some strangers resident for several years past in Vienna maintain that the ballet corps is degenerating. Maybe—still Fri. Sironi's skipping and pirouetting are a very acceptable performance, and all sorts of national, sacred and flower dances, butterfly and bee dances are pretty well understood by the ballet corps.

The Leschetizky world of high and low degree is pouring into Vienna. Pupils of all countries flock to vorberiteers, whose time is rapidly filling up. The American girl, with a firm belief in her own powers and a not unfounded faith in her dollars, sublimely confident, storms the main fortress at the start. Sometimes she effects immediate entrance. Sometimes—is it the air of Vienna and Ischl or the depressing influence of few elevators and many stairs, over-done meats and abundant flour foods?—sometimes she finds her native buoyancy strangely diminishing, and then, according to her choice of vorberiteers, she is doomed for a longer or shorter time to remain in the ranks of the great unknown (of Leschetizky). She may enjoy the acquaintance of some from within the inner circle and may be allowed to accompany these on pilgrimages to Währing, where from the outside she may contemplate the Herr Professor's villa, or exultantly giggle at the mere sight of the soulful-eyed Solo (Leschetizky's little dog), or enjoy the tremulous anticipation of seeing the master himself walk forth and fail to see or recognize anyone. She may even have the privilege (flanked by her vorberiteer) of playing once or twice before Leschetizky, but she is no more his pupil than she was in America. Then it is she most especially needs a fresh supply of American self-respect and courage if she expects to put through the sanguine plans she formed at home.

But we anticipate, for Leschetizky is still at Ischl and suffering severely, we hear, from the shock he received

when the news was brought to him that his most dearly loved and highly gifted pupil, Gaston Lhérier, had unaccountably and unexpectedly shot himself. The catastrophe occurred at Ischl on the night of September 24-25. Lhérier's future had been predicted as that of another Paderewski. His career at the Paris Conservatory was one of brilliant and uninterrupted success. In Berlin, about two years ago, he won the Rubinstein prize. Some of the readers of THE MUSICAL COURIER may remember Mr. Floersheim's warm commendation at that time. His appearance in concert had already excited the greatest enthusiasm.

The Musical Encyclopedia, announced as forthcoming in a previous issue of THE MUSICAL COURIER, has appeared. Perhaps among the most interesting of the many volumes are the Chopin Studies, with Pugno's signature. A series of symphony concerts, under the direction of Ferdinand Loewe, and beginning October 29, are announced at the Musik Verein. These concerts will present works of contemporary authors, a number of novelties, and, of course, the classic standbys. Chief on the list of soloists may be seen Sauer's name, with the "Emperor" Concerto.

At the impressive memorial services held under the Rev. W. H. Hechler in the chapel of the British Embassy, the organist of St. Stephan presided at the organ, and a double quartet of voices from the opera gave the hymns beloved of the deceased President—"Lead, Kindly Light" and "Nearer, My God, to Thee." Mr. McCormick, the American Minister, feelingly spoke a few appropriate words. The services were held at 11 a. m. for diplomatic and aristocratic circles, Duke Rudolph of Lichtenstein representing the Emperor, then absent from Vienna; and again at 3 p. m., as the chapel was by no means large enough to contain at one time the numerous Americans residing here who were anxious to testify their respect to the President's memory. G. S. L.

## Virgil Piano School Recital.

RECITALS by the pupils and teachers of the Virgil Piano School will be given in the recital hall every Thursday evening this season, instead of Wednesday evening, as in previous years. These recitals are free, and the public are cordially invited to attend.

The program last Thursday evening was a delightful one, and was exceptionally well played.

The participants were Robert Colston Young, C. Virgil Gordon, Miss Bessie Benson, Miss Marjorie Parker, Wilbur Sanford Blakeslee, Miss Cora Hulburd, Miss B. V. Swope, Miner Walden Gallup, Laura Race and Master Hans Bergman.

The compositions played were by Bach, Beethoven, Rubinstein, Saint-Saëns, Liszt, Brahms, Schumann, Ilginsky, MacDowell, Stowjowski and Godard.

DAVOL SANDERS.—The talented young violinist, Davol Sanders, it is announced, has been booked by his manager, Remington Squire, for a tour of six months with the Katherine Ridgeway Concert Company. The tour opens in Brockton, Mass., and the company will appear in New England for the first two weeks, in New York, Pennsylvania and New Jersey for the following two months, and the balance of the time is booked in the Middle States and Far West.

GEORGE W. JENKINS.—George W. Jenkins, although no novice at that work, may nevertheless be considered a strong, new aspirant for concert honors among the well-known church tenors of this city, and he appears to have very bright prospects in that field of effort for this season. In September he placed himself under the management of Remington Squire, and already he has a very considerable amount of work ahead of him, being engaged for a big concert in this city on November 8; "The Creation" in Montreal, Canada; the "Swan and Skylark" in Yonkers, beside miscellaneous concerts in Brooklyn and several other cities.

BAILLARDS RECEIVE AT CLAVIER HALL.—Dr. and Mrs. Victor Baillard received their friends in their new studio at Clavier Hall, Friday evening, October 25. The evening passed delightfully with just that happy combination of the musical, the artistic and the social that have made their "At Homes" at their studio in Brooklyn so enjoyable in the past.

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## John Church Company's Music in England.

THE John Church Company's music has been used very extensively in England lately. Here is a partial list of composers whose songs have been sung there during the month of August, with date, places and names of singers:

Sweetest Flower.....	C. B. Hawley
Mr. Constandures (1st).....	Deal Pavilion
The Serenaders (3d).....	Maidenhead
Miss K. Moncrieff (5th).....	Bognor Pavilion
Miss K. Moncrieff (6th).....	Bognor Pavilion
Miss K. Moncrieff (7th).....	Bognor Pavilion
Miss K. Moncrieff (8th).....	Bognor Pavilion
Miss K. Moncrieff (9th).....	Bognor Pavilion
Miss K. Moncrieff (10th).....	Bognor Pavilion
Miss K. Moncrieff (11th).....	Bognor Pavilion
Miss K. Moncrieff (12th).....	Bognor Pavilion
Miss M. Saunders (14th).....	Worcester
Miss M. Saunders (15th).....	Stourbridge
Miss M. Saunders (16th).....	Birmingham
Wilson Bamber (16th).....	Canterbury
Miss M. Saunders (17th).....	Clacton-on-Sea
Miss Grainger Kerr (19th).....	Grange-on-Sea

Wilson Bamber (19th).....	Torquay
Miss Grainger Kerr (20th).....	Ulveston
Miss Grainger Kerr (21st).....	Ambleside
The Japs (21st).....	Shanklin
The Japs (22d).....	Seaview
Miss Grainger Kerr (23d).....	Windermere
The Japs (23d).....	Sandown
Miss M. Saunders (24th).....	Walton-on-Naze
Miss G. Kerr (24th).....	Keswick
The Japs (24th, afternoon).....	Bembridge
The Japs (24th, evening).....	Ryde
Wilson Bamber (27th).....	Minehead
The Japs (30th).....	Andover

Slumber Song.....	Margate
Percy Oakley (1st).....	Margate
All For You.....	Guy d'Hardelot
Miss Grainger Kerr (2d).....	Mayfield
Percy Oakley (3d).....	Margate
Miss P. Allen (8th).....	Cookham
John Lyons (13th).....	Isle of Wight
Mme. Alice Esty (19th).....	Grange-on-Sea
John Lyons (20th).....	Dover

Mme. Alice Esty (20th).....	Ulverston
Mme. Alice Esty (21st).....	Ambleside
Mme. Alice Esty (23d).....	Windermere
Mme. Alice Esty (24th).....	Keswick
Reginald Groome (26th).....	Southsea
Reginald Groome (27th).....	Southsea
Reginald Groome (30th).....	Southsea
John Lyons (31st).....	Southsea

Necklace of Love.....	Ethelbert Nevin
Miss Grainger Kerr (3d).....	Mayfield

Sleep, Sleep.....	Neil
Miss Moncrieff (5th).....	Bognor
Miss Moncrieff (6th).....	Bognor
Miss Moncrieff (7th).....	Bognor
Miss Moncrieff (8th).....	Bognor
Miss Moncrieff (9th).....	Bognor
Miss Moncrieff (10th).....	Bognor

REUTER.—Florizel Reuter, violin prodigy, will begin his American tour under Major Pond's management early in February.

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